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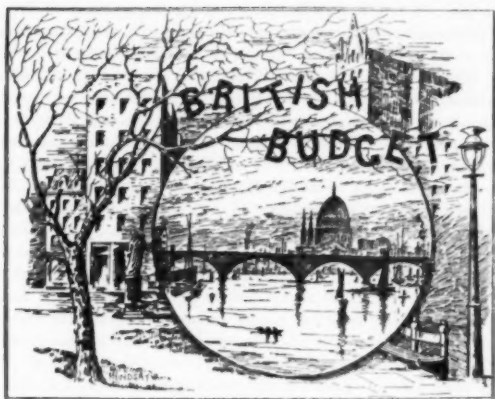
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CARE OF BRITISH OFFICES OF THE MUSICAL COURIER,
21 PRINCES STREET, CAVENDISH SQUARE,
LONDON W., DECEMBER 8, 1898.

THE New York correspondent of the *Daily Telegraph* cabled on Tuesday that Mr. Grau and Mr. Faber, the proprietor of Covent Garden, were at daggers drawn. This is very unfortunate, and unless matters can be adjusted, the expected season of opera next summer will be surrounded with difficulties.

I called to see Mr. Higgins, who, with Lord de Grey, has the list of society opera patrons at his beck and call, but, unfortunately, he was out of town, so my interview with him must be postponed till next week, when I will give his side of the case. Mr. Faber is a hard-headed, tight-fisted Yorkshireman, worth about \$10,000,000, who, when he saw the opportunities, determined to secure all the money possible from the coming season. As far as I can gather, he took advantage of the verbal arrangement made between Mr. Grau and himself, Mr. Higgins and Lord de Grey. Drury Lane is not big enough, or good enough, to give grand opera in satisfactorily, and it costs too much, also, which, in addition to the artists' fees, makes it by no means in request by any of them.

There is no other place in London available if this is not taken, so it seems to me there is no alternative but for Mr. Grau to come to the terms proposed by Mr. Faber. On the other hand, Mr. Faber has no artists, and cannot get together a company of any attraction. Certainly he has some operas that draw, *viz.*, those of Wagner, where the copyright has not expired, such as "Tristan," "The Ring," "Die Meistersinger," &c. Great consternation was evident on all sides at the announcement, and it certainly looks as though no reassuring news were forthcoming at present.

It seems early times to talk of the Bayreuth Festival, yet I am assured that one-third of the seats for the series have been sold, and Mr. Schultz-Curtius admits to having disposed of tickets to the value of £4,000. This, with the reputedly large sale on the Continent, points to a success unprecedented.

The Carl Rosa season of opera at the Lyceum Theatre does not begin until December 31, in pursuance of the policy of Rosa, who recognized that pantomimes in London at Christmas were as essential to the Britons as their turkey and Christmas pudding, and that the introduction of any other than this long-established form of entertainment would not be regarded with favor by John Bull, the enemy of innovation.

My next paragraph will seem in direct contradiction to the above when I tell you that those enterprising young people, the students of the Royal College of Music, are to-day giving a performance of Wagner's "Flying Dutchman" (which they maintain is in accordance with the master's own words in the "Zukunftsmusik") in English, without entr'actes, and in the dark. Though this may have been Wagner's original intention, he subsequently changed; and when he himself conducted its first performance at Dresden, it was given, as now, in three acts. Sometimes our love of enterprise, or what we are pleased to term such, is little more than the desire to differ from others, and win a reputation for originality, certainly not difficult of acquirement in days when gall, push, Machiavellianism and blatant talent take the field and steadfast purpose and high ideals pass unheeded. Far be it from me to apply such motives to the present case; it was a remark prompted by one whose love of observing human nature leads him to penetrate the real motives of our actions.

Palestrina's glorious "Missa Papae Marcelli," the work which brought about a revival of the spiritual in church music, is to be performed in St. Paul's Cathedral on Sunday. The version for Protestant use has been prepared by Sir George Martin, who, we all know, will, in his alterations, show due respect for so noble a work.

"Like father, like son" (in the case of vice, but not of talent, I beg to suggest) is exemplified by Dan Godfrey, Jr., who seems to be endowed with all his father's talent, enterprise, worldly success and the additional advantage of refinement. In the last three years this young man has

produced ninety-eight overtures, thirty-seven orchestral suites and fifty-two concertos, and is now celebrating his 200th symphony concert, at Bournemouth.

I referred a short time ago to Herr Andrea Moser's biography of Dr. Joachim, recently published by Beer, of Berlin, and now hear that therein is a letter giving an account of a violin concerto written by Schumann shortly before his insanity, but which in Dr. Joachim's opinion is quite unworthy of this great composer.

Queen Marguerite, of Italy, in an interview with Mascagni the other day, extracted from him the information that his next opera, entitled "Le Maschere," would be produced a year hence.

Henry J. Wood has just entered upon his duties as conductor of the Nottingham City Orchestra.

Here is one whose mental and physical food is over-occupation! The well-known tenor Tamagno, one of the chief artists for the opera season at Naples, has I hear been before the public just twenty-five years.

Miss Edith Martin, the clever young harpist, from Boston, whose tour in Germany with Miss Regina de Sales I announced in a recent letter, has just returned. Both artists met with splendid success, all the more satisfactory from so critical a public as the German.

Monday next at St. James' Hall will doubtless be the scene both morning and afternoon of what might almost be termed a riot among the fair sex, for in the evening M. Paderewski is announced to play at the "Pop," and in the afternoon the new and wonderful Hungarian pianist Dohnanyi occupies the hall.

A statue to the memory of Tchaikowsky is shortly to be unveiled in the St. Petersburg Conservatoire.

Last week was announced in the London papers the death of Mrs. Fitzgerald, known to fame as the wife of the translator of Omar Khayyam's "Quatrains," as well as the daughter of the Quaker poet, Bernard Barton.

Homer Lind, the well-known baritone, has been offered some of the chief baritone parts in the forthcoming productions of the Carl Rosa Company, with whom, my readers will remember, he has been associated for so long. Nor is this the only offer this conscientious and artistic singer has met with, the National English Opera Company having approached him for a similar purpose. Both companies are now awaiting his decision. Homer Lind says he has every intention of visiting Germany shortly, where he is to sing the chief baritone roles in "Il Barbiere" and "Rigoletto"; he is also arranging for a recital in Frankfurt, where his many merits are sure of immediate recognition.

CONCERTS.

Kennerly Rumford's singing of Brahms' "Serious Songs" at the Elderhorst concert of November 30 invested these entertainments with an interest hitherto lacking. Of course there are some who consider these songs err on the side of severity, but then dissenters are to be found everywhere. To me they contain truth, nobility, magnificent power of expression, and a poignant beauty and heart-searching solemnity that to be insensible to argues something not for this world. One need not be a theologian to recognize the true instinct that led Brahms to add, as his sole comment on the despairing utterances of Hebrew pessimism, the Pauline theory that love is the best attainable key to the riddles of life and death; nor need one be a musician to feel that the music which Brahms has wedded to the cries of hopelessness or the eager, yet serene, conviction of love's power completely reaches the level of the words.

The "Serious Songs" are the inspired sermon of a prophet, delivered in the grave shirt of philosophy, nevertheless they can be felt and understood even by those who are still children in things musical. Kennerly Rumford's delivery of these songs is so good as to have raised him to a position among the first English singers. His voice on this occasion was not in its best order, but he sang with all the intense earnestness and purity of style which have justly made him famous. One could wish the audience would refrain from applause between the songs and that there were no music to succeed them. I, at any rate, could not bring myself to listen to a capriccio of Saint-Saëns, or a quartet of Mackenzie, after these "Serious Songs." The concert opened with a delightful reading of Schumann's A minor quartet, Herr Ludwig leading with remarkable skill, his phrasing being something out of the common and his tone balancing evenly with that of the other players. Herr Friedheim played Liszt's "Symphonie Espagnole," with great brilliance and a notable and welcome absence of noise.

Last Saturday's "Pop" was so crowded that the critic found a seat with difficulty, attributable to the announcement of the "Kreutzer" Sonata with Lady Hallé and M. de Pachmann. Miss Beatrice Spencer sang. She has a beautiful voice, so beautiful that I hope she may become a first-rate singer. At present she lacks style, and more repose of manner and method would be of advantage to her. M. de Pachmann played some parts of Chopin's Fantaisie in F minor quite perfectly. For an encore he played the Valse in C sharp minor, and until he came

to the concluding scale he might have been Chopin—then, alas, he became de Pachmann.

At the last Schultz-Curtius concert the talented Messrs. Walenn brought forward a program that displayed to advantage their abilities and also met with the approval of the audience. Edward Schutt's Trio in D minor, for piano, violin and 'cello, followed by the same composer's "Walzer-Marchen," were charmingly given and warmly received. Mrs. Helen Trust, the vocalist, gave a group of German songs, including Brahms' "Nachtigall." This lady's mezzo voice is delicious, and on this to a very great extent she trades; her appearance, too, is fascinating and provocative of interest; yet—what is the yet? I cannot tell; but will deeply consider and let my readers know on some future occasion.

The last of the Ballad Concerts, at Queen's Hall, previous to Christmas drew an audience almost breath-catching, and seats were unobtainable for love or money. "For love or money" is the phrase, therefore I use it; but pray, readers, attach little importance to this statement, for we all know that in the profession influence is frequently a more potent "open sesame" than money. I personally witnessed the rejection of filthy lucre on the score of "all sold," yet a few moments later saw not a few cross the impassable barrier by means of scrawled lines on a slip of paper. The usual artists sang the usual songs. Edward Lloyd patronized once again Stephen Adams, Miss Ada Crossley brought forward a new ballad by Alicia Needham, "I Dream of Thee," while Miss Clara Butt's reading of a solo with chorus of female voices, accompanied by the organ, was such as to make me almost willing to retract my previous criticisms of her. However, 'tis the voice, not the artist. George Fergusson was in selection and conception the most artistic of all. Others were Plunkett Greene, who gave once again that painfully exquisite song, Charles Wood's "Over Here," followed by "The Jug of Punch," Miss Alice Esty and William Henly, the violinist.

I must not forget to mention that St. Andrew's Day was celebrated here at all the chief halls Wednesday evening last. The gathering at the Albert Hall was not a large, but a merry, one. Shouts, whistles and roars of patriotic delight from the gallery greeted the efforts of nearly every artist. Needless to say that Mme. Alice Gomez, Messrs. Iver Mackay, Dalgely Henderson, Foli and Watkin Mills had an equally gratifying reception. One does not get, nor should one possess of sanity expect, music at these concerts: melodious joviality is the highest point attained!

SANS PEUR.

Dahm-Petersen's Concerts.

Prof. Adolf Dahm-Petersen, of Ithaca, seems to be stirring things up, judging from a local paper:

The Ladies' Military Band, which appeared at the Lyceum last evening, having been brought to the city by Adolf Dahm-Petersen, director of the Academy of Music, gave a very interesting entertainment, which was appreciated by the music loving people, who were much in evidence. Every selection received one or more encores. The hit of the evening was the singing by Miss Edith Lyle Hungerford, who sang the "Flower Song" from "Faust." Miss Hungerford has a beautiful voice, under the tutelage of Mr. Petersen for less than one year, and to say that she surprised the audience with the rich, full round tones of her voice was evidenced by the hearty applause, which called forth an encore. Miss Hungerford has a bright future in store for her, and Mr. Petersen has surely done wonders with her voice.—Daily News.

Mr. Dahm-Petersen is a vice-president of the New York State Music Teachers' Association.

President De Zielinski Busy.

Jaroslav de Zielinski, of Buffalo, N. Y., the president of the New York State Music Teachers' Association, is concentrating much energy on the affairs of that body and its Albany meeting. In a letter to a New York correspondent he says:

"I have had my secretary count over the number of letters that I have written since July 8, including 42 letters of thanks to artists that assisted at the Binghamton convention, and it figures up 405, not including this one! A big share of these letters had return-stamped envelopes in them, so you can see that my correspondence is not a small matter; there are 21 letters on my desk waiting to be answered; the stenographer has 45 that she is typewriting, and how many more will come in requiring attention, before I finish this, is more than I can say. * * * Thus wags the world, and as I have 57 letters to dictate, besides making out appointments for some who accepted, I will bid you good night."

A duplicate of the recital given in Albany, N. Y., under the auspices of the Albany County section of the Music Teachers' Association, was given by him in Buffalo, N. Y., at the Central High School, December 8, assisted by Miss Clara B. Clark, reader. He is likewise busy in church, the programs for the Richmond Avenue M. E. Church containing some famous classic and modern compositions. Mr. de Zielinski will spend the Christmas holidays here, stopping at the Holland House, and calling a meeting of the executive committee of the above association at that time.

From Paris.

PARIS, December 10, 1898.

THE NEW OPERA COMIQUE.

AN interesting performance took place yesterday at the new Opéra Comique Building, namely, the testing of the acoustics of the place. Instruments of various kinds placed at various points about the stage were touched and tapped and tooted and made to wail in order to find the response from the heart of the building. Although the result was decided to be perfectly satisfactory by a collection of connoisseur ears of the capital, the verdict is by no means assuring to the public, as the same was pronounced in regard to the superb Opéra, in which the acoustics are about as poor as they possibly could be. Still, one can always hope and have faith, which is one of the best things about life.

The human voice was also tested. The second act of "Manon" was the selection privileged to create the first musical echoes, M. Clement singing the tenor role. The first rehearsals have taken place, not on the main stage, however, but in the special foyers for study. M. Henri Carré, brother of the director, M. Albert Carré, and who is chorus director, has already rehearsed his choruses there.

Massenet's "Cendrillon" is the piece in preparation; also a piece by M. Paul Puget, the timid and retiring lyric composer, of whom mention was made in September. It is entitled "Beaucoup de Bruit Pour Rien."

"Beaucoup de Bruit Pour Rien," "Fidelio," "Alceste," "Iphigénie en Tauride," "Noces de Figaro," "Joseph," "Richard Cœur de Lion," "Hänsel and Gretel," "Paillasses," works by Widor, Hillemecher, Pierné, Leroux, Laurens, Saint-Saëns, Lecoq and Charpentier, are among the works named in the repertory. In addition one may be prepared for any surprise under the direction of M. Carré, one of the most capable and energetic of French directors.

The sopranos of the new Academy of Music will be Rose Caron, of the Opéra; Bréjean Gravière, who will be Manon and the Fairy in "Cendrillon"; Guiraudon, a Conservatoire graduate, who was Mimi in "La vie de Bohème," and who will sing Cendrillon the opening night; Georgette Blanc, a Carmen of quality; Mlle. Loventz, also from the Opéra, who will create the principal role in "Beaucoup de Bruit"; Mlles. Thierry, Laisne, Chambellan, Emelen; Miss Courtenay, the young American, whose début in "Pardon de Ploermel" and second début in "Manon" have been described here; also two of this year's Conservatoire graduates, Milles. Torres and Yelma.

Of the contraltos, dugazons duénes, &c., are Madame Deschamps-Jehin, Mlles. Passama, Pack, Marie de L'Isle, Dumont, Andral, Delom, Thomson, Tephaine, Chevalier, Vilma, Lamberti, Craponne, Pierron, Perret.

Mme. Vergnet Clément Maréchal Beyle, from the Opéra; David Lupiac Bertin, Hyacinthe Carbonne Stuart will be among the tenors. (M. Bertin is our acquaintance through his excellent school for mise en scene and his connection with the Marchesi school.)

MM. Yugère, Bouvet, Isnardon, Gaston, Beyle,

who made his début in "Fervaal"; Gresse Belhomme Delvoye, Levy, Danges, Vieuvilly will be the leading baritone-basses, and there will be some half dozen artists for comic roles, of whom M. Dubosc comes from the Palais Royale Theatre, the heart of traditional French fun.

A most liberal and varied range of prices has been planned. There are to be three subscription days each week, each divided into two series, giving fifteen representations. The prices of places for each series will range from 60 to 225 francs. Fifteen different programs will be offered to such subscribers.

It may easily be imagined that the application of former scenery and costumes to the new building would impose. However rich the talent may be it has to be properly dressed and framed. One knows how toilet and furniture have to be assimilated to a new home; how much more to a home which is a world, as is a theatre. M. Carré has returned from a trip to Spain, where he went purely in the interest of "Carmen," to study and have studies made on the spot (Seville, Grenada, Madrid) of the tragic history of a cigarette girl, who bids fair to be immortal. The result has been a revelation of half known and more or less distorted truths, which will necessitate much change and rearrangement in presentation. "Manon," "Fidelio" and "Lakmé" have likewise been made the subject of re-study. The results will be exceedingly interesting to note.

Besides making unusual efforts to encourage home talent, M. Carré will bring to his Academy those works of the outside world which have proved to be the most meritorious. As to execution, the house is full of interest. While keeping all that was worthy and useful, many changes have been made to modernize and vivify the personelle. The department of dancing has been made especially important, a feature heretofore more or less slighted. One of the most celebrated teachers of dancing in France, Madame Mariquita, has been made directrice of this department.

No department of French musical art will be watched with more interest by THE MUSICAL COURIER than that of the Paris Opéra Comique. Nos meilleur vœux pour sa vie et pour ses œuvres.

* * *

"Les Amoureuses de Loti" was the rather striking title of a lecture given at the Bodinière this week by that most brilliant of writers, critics and talkers, M. Jean Bernard. The subject was not quite as personal as might be imagined, unless indeed all M. Loti's work may be considered as such. M. Bernard traced simply the manner of procedure of the captain in his novel writing, choosing the heroine of the stories as illustrations. He showed how that in each one of three of the best known works of the writer precisely the same process was employed in tracing the love history. He at the same time did justice to the style of the writing, and closed with a brief sketch of the personality of the Academician.

M. Bernard is a delightful exception to the ordinary conferencier, being young, vibrant, brilliant, with remarkably clear diction, quick, graceful manner and any amount

of life. He is writer for scores of newspapers, and has written some valuable works. He is in fact now engaged on a drama bearing on the life of General Hoche.

The plan of the classic concerts at Monte Carlo for this season, under M. Jehin, is already made and merits recognition. The symphonic works of Beethoven, Mendelssohn, Mozart, Haydn, Weber, Schumann and Berlioz, fragments of Wagner, works of all the prominent French composers, make naturally the basis. In addition will be given the four symphonies of Brahms, the "Faust" of Liszt, and the symphonies of Saint-Saëns and Lalo, also overtures of "Sapho," "Othello" and "Le Carnaval" and "Rhapsodies Slavs," by Dvorák, and of Richard Strauss "Mort et Transfiguration," "Don Juan," "Macbeth," &c. Unpublished works by young composers will also have place, and collections of ancient works, instrumental and vocal. In fact the musical work done in this Paradise of Losing by M. Jehin is colossal and is not duplicated anywhere.

Mme. Blanchard la Calice and "l'Offensé," at the Vaudeville; "L'Amorceur" (cat's paw), at the Gymnase; "L'Amour s'amuse," at the Comédie Parisienne; "Camarades," at the Theatre Antoine, and "Marte," at the Renaissance, are among the novelties of these last days in Paris. "L'Ascanio," at the Opéra, with Renaud in the title role, is beginning to be talked of.

M. Marsick, the celebrated violin artist, played an exquisite Adagio Pathétique, by Saint-Quentin, at the Fête Ste. Cecile, at St. Eustache, on November 25. The fête was in favor of the Association of Artist Musicians. M. Henri Dallier was organist, and the César Franck Mass was given, as stated.

From Angers come reports of grand success by Mme.

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Accompanist.

Roger-Miclos in the second concerto of Saint-Saëns. She plays again at the Lamoureux concerts on Sunday.

From St. Petersburg news of the engagement of Mme. Bolska, a fine artist, pupil of Mme. Bertrani, in Paris. She is engaged at the Theatre Imperial to sing in "Esclarmonde," "Faust," "Nanon," "Contes d'Hoffmann," "Romeo et Juliette," "Tannhäuser," "Les Huguenots," &c.

M. Leon Delafosse has just finished a concerto which he will play during his coming tournée in France and on the Continent.

Education is to be a very important point in the coming exposition. It seems as if every nation were making a special feature of this most important department. English board schools and work in blind institutions will be made manifest.

"L'Education Nouvelle" is the name of a new book out by M. Edmond Demoulin, a progressive Frenchman, who finds abundant reasons for reform in the educational systems of France. In it he has made a resumé of the restlessness of thought in the minds of the advanced French people. It is true there is much vague thought afloat on the matter, and there are many who feel that something should be done. M. Demoulin has made a deep study of educational subjects and is an ardent apostle of progress and reform. Even in France progress is felt, and it is to be hoped that this book will be one more stepping-stone onward.

"Le Souvenir," by Alexandre Georges; "L'Aveu," by Tremisot (music and words), and "Si tu veux," by Georges Sporek and "L'Etoile Filante," are among the musical novelties issued by Hachette, of the Boulevard St. Germain, this season. These are all songs, with melody, graceful poetry and extremely interesting accompaniment.

On the jury for admission to piano classes (young ladies) at the Conservatoire this season were the director, M. Dubois; Widor, Paladilhe, G. Mathias, Marmontel, A. Duvernoy, Delaborde, Pugno and Henri Falcke.

Of the 173 girls examined nine only were admitted to the superior classes and fifteen in the preparatory ranks. Among other most useful and wise reforms made by M. Dubois in this institution is one which allows a rehearsing of those of the candidates for admission who in their first playing show the most indication of exceptional talent. This with a view of avoiding any chance of injustice resulting from fright or timidity. Under the new arrangement fifty-eight were given a rehearsing in the above class, with the result above stated—nine admissions.

News comes from St. Louis of the opening of the studio for vocal culture and singing by Alexander Henneman. Special courses, with diplomas for teachers, is a feature of the school. Sight reading, accompaniment, harmony, with preparation for oratorio and church work, are added to the usual work of a singing school. French pronunciation is to be taught by the Yersin method, the only way, except by birth, that it may be acquired.

Miss Snyder, a singing teacher in Cleveland, is making use of the knowledge of French gained in Paris by translation. A story by De Maupassant, "Only Five Hundred Francs," has recently appeared, translated by her. It is to

be hoped that the title was also the conclusion of the story—for Miss Snyder.

A bird from Cupid's bower chirps that Miss Nellie Sabine Hyde, the talented professor and singer of the same city, is to enter that paradise before long. May the music of this charming song-bird be not shut in with her forever.

Miss Adelaide Morse, of New York, has opened a school for Delsarte teaching in Paris, 25 Avenue de Neuilly. A more beautiful and necessary work could not be returned to the home of the great expressionist from the United States than this. Delsarte is unknown here. It is sincerely to be hoped that Miss Morse may succeed in showing Parisians their duty in this regard.

The following is the program for the Inauguration Gala of the new Opéra Comique:

Ouverture de la Dame Blanche.....	Boieldieu
Les Saisons, chanson du Ble, par M. Fugère.....	Victor Masse
Ouverture de la part du Diable.....	Auber
Mignon (third act).....	Amb. Thomas
Mignon.....	Mlle. Guiraudon
Philine.....	Mlle. Laisné
Wilhelm.....	M. Clément
Lothario.....	M. Isnardon
Entr'acte.	
Ouverture de Zampa.....	Hérold
Mireille (first act).....	Gounod
Mireille.....	Mlle. Thierry
Taven.....	Mlle. Chevalier
Vincent.....	M. David
Lalla Rookh (air de danse).....	Félicien David
Manon (third act, second tableau).....	Massenet
Manon.....	Mme. Bréjean-Gravière
Le comte.....	M. Fugère
Des Grieux.....	M. Maréchal
Ouverture de la Princesse jaune.....	Saint-Saëns
Ballet de Lakmé.....	Léo Delibes
Entr'acte.	
Carmen (second acte).....	Bizet
Carmen.....	Mlle. Georgette Leblanc
Mercédès.....	Mlle. Marié de L'Isle
Escamillo.....	M. Bouvet
Don José.....	M. Léon Baille

Francisca has sung Philine eight times at the National Opera in Holland in the Hollandaise language, if you please, after having learned her roles in French and Italian. She is singing Ophelia and Marguerite, besides, all in the native tongue. She has much trouble with costume getting in Holland, the facility and taste not being equal to those of France in those lines.

P. S.—Grand success for Madam Roger-Miclos in the Saint-Saëns Concerto in G minor, with the Lamoureux orchestra. She played with grace, brilliancy, distinction and incomparable technic, and was heartily rewarded by the large audience.

Syracuse "Morning Musicals."

The women comprising this organization are pioneers, courageous and ambitious. They give a series of concerts every season, last season having Bispham and Hall, Anton Seidl and orchestra, and others as well known. Mrs. Hamilton S. White, chairman of the entertainment committee, recently engaged, through Manager Thrane, Charlotte Maconda, Leontine Gaertner, Alberto Jonás and F. W. Riesberg, for a concert, which was much enjoyed by a refined and good-sized audience.

Music in Mexico.

MEXICO CITY OFFICE THE MUSICAL COURIER.
MEXICO CITY, November 1, 1898.

LUIS ARCARAZ, OF MEXICO.

WHO in the world of music, opera, drama or art does not know Luis Arcaraz (survivor of the famous firm Alcaraz Hermanos)? What musical enterprise in Mexico, whether conceived or produced in the republic, or imported from Europe or the United States, were they not in some way connected or identified with?

Those are questions difficult to reply to, because as true lovers of music, having an ideal, they were always ready to further the plans of enterprising management, having good talent under contract, so as to enable them to give their clientèle the best music, vocal or instrumental, whether in concert or in opera.

The name of Arcaraz has built for itself a monument that will for a long time to come be pointed to as the very soul of art, in connection with a financially successful career, from its very incipency. Señor Luis Arcaraz has just returned from Europe, scouring the Continental cities for ideas, talent and novelties. In Paris he viewed with keen and critical eye the production of grand opera, noting detail for emulation or elimination, as his wisdom dictated.

In Madrid he found, since his last visit, considerable improvement in the staging of plays, as well as in the scenery used. He dwelt particularly on the attention given to the chorus work in the productions of opera and the popular zarzuela.

It was deplorable that his stay in New York was curtailed on account of imperative demands for his presence in Mexico City in connection with the opening of the season.

During his stay in Europe he was enabled to close negotiations with and secure the appearance of a well-equipped opera company, with an extensive repertory, for a three months' stay in Mexico at the Teatro Nacional.

The season at the Teatro Principal will be conducted on the same lines and policy as hitherto, and will be devoted to the production of zarzuelas and novelties. Rosario Soler, "La Patita" (the little duck), as she is popularly known, is to be retained as "star," and will be supported by the best talent in Mexico.

She has created several characters, with which she has identified herself, has a charming personality, and has reigned supreme from the time of her very first appearance here.

Señor Arcaraz displays astute business qualifications in being able to hold a personage as popular as the Mexican diva Senorita Soler.

CONCERT OF LADIES' AID SOCIETY OF THE UNION CHURCH.

A pronounced and decided success crowned the well-directed efforts of the above society, under whose auspices a worthy project received the stamp of approval in the distinguished gathering which attended the concert at the Conservatory of Music, in Mexico City, on December 2, 1898.

The aid and interest shown by those who gave purse and prestige in making the affair a success was but a reflection of the ardor and effort put forth by those who

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arranged, as well as participated, in prospectus and program.

The talent that volunteered was of the highest order, and appreciated particularly the baritone solo of T. S. Gore, the violin solo of Emilio Reyes Palacios, the mandolin solo of Carlos Curti, and that of the pianist, Miss Kellogg.

The manner in which the efforts of Mrs. J. J. Moylan were received was highly flattering, inasmuch as the "minstrel" number, "Ala Abbott," introduced here, under the leadership of Mrs. Moylan, included the charmingly naive efforts of five tastefully dressed society buds, and five characteristically dressed gentlemen (who, although clad in dress suits, wore most astounding accessories, in the way of striped and checked linen à la "Pete Dailey," impossible jewelry and exaggerated deportment).

In detail the program deserves more space than can be given at this writing, and justice can really not be done in only mentioning that the "Legende," by Wieniawski was a brilliant effort on the part of Señor Palacios, or that Miss Lane's "Because I Love You, Dear," was splendidly given. Carlos Curti displayed his masterly ability to bring forth all there is in the mandolin, and showed that he merits his "renomé" both in Mexico and in the United States as an exponent of mandolin method and music as set forth in his many compositions. T. S. Gore sang the "O Casto Flor," from Massenet's opera of "Le Roi de Lahore," with well-tempered sonority, and responded to the encore with "Die Tägliche Frage." Mrs. Gore accompanied him on the piano. Miss Grace Kellogg's rendition of Moszkowski's "Tarantelle" was applauded to the echo, and was followed by a Chaminade concert waltz.

In the minstrel number the work of Mrs. Moylan, the Misses Porter and Norton and Messrs. Crittenden and Selover was decidedly artistic. In the audience were seen Mrs. Powell Clayton, wife of the American Minister; Mr. and Mrs. W. W. Blake, Mrs. W. P. Wood, Mr. John R. Davis (representing the Rockefeller interests in Mexico), Mr. and Mrs. Leigh Rouzer, Mrs. Chas. Phillips and daughter, Captain and Mrs. Dufwa, Mr. and Mrs. Geo. Reed, Mr. and Mrs. Frost and T. R. Hasam and daughter.

I. W. TESCHNER.

S. Becker Von Grabill's Tour.

This distinguished pianist is at present in Dallas, Tex., and will later make an extended tour. He is the fortunate possessor of a facsimile MS. copy of Beethoven's Sonata, op. 26, as the great composer himself penned it, and has also a "composer's facsimile" of the Chopin Ballade in A flat. Both of these differ materially from the modern revised and edited-to-death editions.

Dahm-Petersen-Ferrer-Phillips.

"The interest felt by Mrs. Harold Luther Steavens in encouraging musical endeavor on a high artistic plane here, and her enthusiasm for what is best in musical composition, afforded a numerous company of friends the opportunity of enjoying a really delightful musicale at her home in James street last evening. So few opportunities of hearing what is most worthy in this form of art are vouchsafed here to those hungering for the inspired harmonies and refined melodies of the master minds in musical literature that such recitals as that of last evening have a distinct value in keeping alive the interest in the divine art in this community. It is not surprising, therefore, that the invitations extended by Mrs. Steavens to meet Messrs. Louis B. Phillips, Richard José Ferrer and Dahm-Petersen, and to enjoy a program of fine music, were eagerly accepted. The pleasure anticipated from hearing these accomplished musicians was fully realized. Mr. Dahm-Petersen possesses a robust baritone, to the cultivation of which he has evidently given much study. Undoubtedly he is heard to better advantage in a concert hall than in a drawing-room. He infuses his singing with a great deal of feeling, and in Chaminade's "Betrayal" and Strelzki's "Dreams" made an agreeable impression for this reason. In Elliot's "Hybrias, the Cretan," the virility of his utterances aroused the audience as few singers are capable of doing"—Syracuse Courier.

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solo singers, but in this matter-of-fact age there is little opportunity for idealism.

There are some who keenly regret that the interesting work mapped out for the winter is not to be carried into execution, but the number who think that rehearsals are superfluities and that chorus singing would detract from their glory as solo singers, predominates, and so the ideal Choral Association is past and future at the same time.

However, matters musical are revolving more rapidly and smoothly this winter, and good, earnest work is being done at the Peabody, both by the teachers and the students.

VERITAS.

No Argument Desired.

THE various exceptions taken to my article speaking of Madame Sembrich, as a Garcia exponent, have wrung the following reluctant, but doleful, words of explanation. I certainly value my health and strength too much to involve myself in a discussion over various schools of music, or to write a treatise upon voice placement, &c.

Of course we all know that Madame Sembrich studied for a year or two, or three, perhaps four, with Lamperti. I certainly had no intention of robbing the school of any honor accruing from this fact. I maintain that this singer is an exponent of the old Italian school, the school of Garcia, of Lamperti, too. It is an indisputable fact that the greatest singers are more directly vocally traceable to the Garcia school than to any other, having imbibed musical lore either directly from Manuel Garcia, or from some of his enthusiastic teacher-pupils. The school of Garcia is almost the foundation of the world's best vocal art; it is nonsense to deny it. Since the list of Lamperti's pupils is carefully published in the preface to his exercise book, we are in no more danger of forgetting the voices he trained than we are those he didn't train. Lamperti is all right; the whole musical world knows that; it admits of no argument. But the fact that Sembrich was his pupil does not contradict my statement that she sings with the old Italian method, the method of Garcia, unless the Lamperti exponents are willing to assert that Lamperti does not teach the old Italian method. In contradicting me, correcting me, as it were, they contradict themselves. The complete method, formulated, moderated, worked out and given to the world by Manuel Garcia, is without doubt the most comprehensive, fundamentally correct of any modern or mediæval compilation. Since his ideas were correct it is to be presumed that Lamperti, whose friends are wildly waving him at my head, employed them. If he did not employ them he did not teach the correct method. Whichever way you put it the fact remains that Marcella Sembrich is an exponent of the old Italian school—the school of Garcia, of Malibran, and it does not matter in the least who taught her. If all these cogs of the Lamperti organism would cease revolving around the reiterated assertion that Madame Sembrich is one of their cult, and would cease endeavoring to balance a chip on their various shoulders, and would turn out another singer like the great and only Sembrich, much valuable time would be saved and the world be just so much the richer. Incidentally I may observe that I have imbibed deeply at the fountain of both Lamperti and Garcia.

EMILY GRANT VON TETZEL.

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Mr. Schneck is well known as a practical man and musician, and these points he carries with him in the domain of vocal instruction. Of sound, common sense, broad education, a violinist of more than ordinary ability, an organist of known power, a composer whose fame extends over all the land, a linguist, Mr. Schneck's specialty of vocal instruction is backed by so many superior points of practical application that he stands unique among the vocal teachers of New York.

He can tell a singer exactly what to do to correct a fault, can place a voice, correct wrong intonation, and at the same time give advanced concerts and church singers "finishing lessons," or lessons in style. All this is seldom found in one man; but here is an all-round musician whose lifework has been in just this wide sphere.

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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE,
TORONTO, December 22, 1898.

HELMONT, the wonderful young violinist, and his associates, Miss Grace Preston and Miss Ida Simmons, are evidently making a most favorable impression in Canada West, as well as in the Western part of the United States. They have recently been heard in Winnipeg, and an account of their appearance in that city will be found in the following letter:

WINNIPEG.

DECEMBER 15, 1898.

The Helmont concerts took place last week. It is not necessary to write of young Helmont's playing; of his broad, pure tone, his wonderful execution and his refined style. That he pleased the majority of those who heard him in Winnipeg is certain. Musin's well-known Mazurka, with its bewildering pizzicato effects, was undoubtedly the most popular of his numbers. This style of playing, to the uninitiated, is little short of marvelous, and is always sure to please the larger portion of concert-goers.

We were disappointed in not having the pleasure of hearing Miss Lillian Apel. Her place at the piano was acceptably filled by Miss Ida Simmons, who not only proved herself to be an accomplished soloist, but an intelligent accompanist.

Miss Grace Preston, the contralto accompanying Helmont on his tour to the Pacific Coast, made a favorable impression. Helmont would no doubt have been greeted by a larger audience at his second concert, had not Crosby Hopps chosen the same evening for his farewell appearance in Winnipeg.

Mr. Hopps has many admirers in Winnipeg, who very much regret his removal from our city. The large audience attending his concert on December 6 was an evidence of the popularity of the singer. Mr. Hopps' fine tenor voice was heard to advantage in a well contrasted program, several encores being demanded during the evening. Miss McDowell, a pianist, who has lately come to Winnipeg, made her debut on this occasion. Her artistic playing received unanimous praise, and we welcome with delight such an accomplished performer. Mr. Hopps also had the assistance of Miss Maud Moir (soprano), Mr. Wraggitt (bass), and Mr. Matthews (organist and accompanist).

The Mandolin and Guitar Club expect to give their annual concert shortly.

The choir of St. Mary's Church will sing Mercantante's Mass in D at the Christmas service.

ELEANOR DALLAS PETER.

The Dilettante Opera Company (of Hamilton, Ont.), came to Toronto yesterday by special train and gave two performances of their latest production, "The Mandarin." Detailed accounts of the personnel of the company and the excellency of the production need not be given here, since they were fully described in THE MUSICAL COURIER'S issue of December 7. In Toronto the audiences which greeted this Hamilton organization were not very large, but most enthusiastic. The manager was Alexander Patterson, the orchestral conductor, W. F. Robinson, and the cast included Charles Spalding, James A. Kerr, W. E. Ramsay, Ernest T. Martin, Miss Racie Boehmer, Mrs. A. W. Palmer, Mrs. R. W. Dumbrille, Miss Bella Marks and the Misses Toma and Julia Lewis (sisters of Miss Julia Arthur, the actress).

These clever Hamiltonians deserve high praise, for the creditable results of their efforts prove that their methods are good, and their talents meritorious. It is to be hoped that their next opera may be presented in this and many other Canadian cities.

HAMILTON.

The following accounts of recent musical events in the "Ambitious City," as Hamilton is sometimes called, comes from one of its well-known musical critics:

Central Presbyterian Church here has one of the largest and most cultured congregations in Ontario. As it is entirely free from debt it is in a position to have satisfactory music. The organ is second to none in the province, and Professor Aldous handles it with skill and efficiency. Recently half-hour sacred concerts at the close of the evening service on Sunday have been given with great success.

The choir is large and excellent in every way, and the soloists are: Mrs. A. W. Palmer, soprano; Ernest T. Martin, tenor; Geo. Allan, bass; while Mrs. Aldous takes the contralto parts in trios and quartets. December 18 was Memorial Sunday for members of the congregation who had died during the year, and the program included compositions by Woodward, Stebbins, Mendelssohn, Chadwick, Sullivan, Handel and Spohr.

The Sunday school has a large and excellent orchestra, under the leadership of Wm. Anderson. Its annual orchestral concerts are among the popular musical events of Hamilton. The one given December 14 was highly appreciated by a critical audience, and both singers and orchestra received most enthusiastic encores. Among the assisting artists were Mrs. Fenwick, whose reappearance was hailed with delight; Miss Clara Carey, a young con-

tralto singer with a beautiful voice, and David Anderson, whose flute solos held the audience spellbound.

Palmer Cox's musical cantata, "The Brownies," will be given here in January. Mrs. Dumbrille, who made such an admirable "Chapone" in "The Mandarin" has full charge of the production.

On the evening of December 20 Richard Burmeister gave a piano recital in Association Hall, Toronto. He was greeted by an essentially musical audience and scored a decided success. Mr. Burmeister's program included Beethoven's Sonata Appassionata; his own arrangement of Weber's "Invitation to the Waltz," "Elegy" and "Capriccio" (original compositions), Grieg's "Norwegian Bridal Procession," a transcription from "The Flying Dutchman," Moszkowski's "Serenade," and Liszt's "Pester Carnival." The critics here are unanimous in their praise of this most gifted and accomplished pianist, and everyone seems to be anxious that he should return. His introduction to this city was brought about by Messrs. Heintzman & Co.

OTTAWA.

That there is a progressive choral society in the Canadian capital may be seen from the following extracts which appeared in the Ottawa Citizen of December 17:

It is safe to say that no choral society in Canada was ever organized under such auspicious circumstances as the one of which Ottawa is the proud possessor. Its inception was brought about through a growing desire of the members of the Schubert Club to study and perform works of a more important character than they had been accustomed to, and as the club was limited under its constitution to seventy-five members it was out of the question to perform oratorio music. Mr. Birch therefore in order to meet the wishes of a large number of the members of the club and other vocalists interested in that class of music decided to form a new society, with a membership of 150. With this end in view he called a meeting of several gentlemen of well-known business ability to form a committee, and after careful consideration the Ottawa Choral Society has been "un fait accompli." His Excellency Lord Aberdeen was so thoroughly in sympathy with the movement that he wrote personally to Mr. Birch expressing the hope that the study of oratorio should be permanently established in the city of Ottawa, and in order that the performances might be of a high order he desired to become a guarantor. It is a noteworthy fact that not only in Ottawa did the society receive support, but subscriptions were received from some of the leading musical firms and others in Toronto, Woodstock, Montreal and Quebec, and a very generous donation was received from Lord Strathcona. That the society kept faith with its subscribers there can be no doubt. The very best soloists obtainable were engaged at heavy expense. They were Miss Kathrin Hilke and Mme. Eleanore Meredith, sopranos; Miss Mary Louise Clary and Miss Bessie Bonsall, contraltos; Evan Williams, tenor, and Dr. B. M. Hopkinson and Mr. Frangeon-Davies, basses. The orchestra was a serious consideration, owing to the difficult orchestration of the two works to be performed, and it was deemed advisable to engage the best instrumentalists from Montreal to assist the leading musicians in our own city, many of whom very kindly gave their services.

This year the society is under the patronage of His Excellency, the Earl of Minto, and the Honorary President is Sir Wilfred Laurier, Premier of Canada. Under J. Edgar Birch, conductor, two concerts will be given this season. At the first of these "The Creation" and Mendelssohn's "Walpurgis' Night" will be sung, and the soloists will be Eleanore Meredith, soprano; Theo. Van Yorck, tenor, and Ericsson F. Bushnell, bass.

At the second concert the society will give Mendelssohn's "Hymn of Praise" and Stanford's setting of Tennyson's "Revenge."

Miss Taylor, of Detroit, pianist; Miss Margaret Huston, soprano; Miss Bessie Bonsall, contralto; Miss Dixon, dramatic reader—these four talented artists will give a concert in Toronto on the evening of January 17, when it is safe to say they will be greeted by a large and appreciative audience. Miss Huston and Miss Bonsall are both Canadians, while Miss Taylor is well known here. It is believed that on this occasion Miss Dixon will make her first public appearance in this city.

The annual concert of the Male Chorus Club, under the able direction of J. D. A. Tripp, is another local event

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which the public will not fail to patronize and thoroughly enjoy. The chorus is now in splendid form and has its work well prepared. It is composed of excellent voices, and its conductor and members know the meaning of artistic singing.

There have been many requests to repeat last week's performance of "The Messiah," a fact which must be particularly gratifying to Mr. Torrington, conductor of the Festival Chorus. That the members of this organization appreciate the work of their conductor is evident, for on Thursday evening last they presented him with a most complimentary address and a valuable silver service. Whether Handel's oratorio will be performed again has not yet been decided, but it is certain that the "Redemption" will be given before the season is over.

LONDON.

At Hellmuth Ladies College, London, Ont., a "Christmas Concert" took place on the evening of December 15, when the following students participated in the program: The Misses Daisy Falls, Mary Bell, Monta Mills, Florence McCann, Louise McKinnon, Daisy Cushman, Mary Duncan and Agnes Burwell. The program was well arranged and artistically interpreted. Hellmuth College is one of the largest and most delightfully situated institutions of the kind in Canada.

A young soprano singer with a beautiful and well-trained voice is Miss Marie Wheeler, leading soprano at Central Presbyterian Church, Toronto. Miss Wheeler studied the art of singing for some years with Madame d'Auria, and later with Mr. Tandy, at the Toronto Conservatory of Music. Hers is one of the finest voices ever trained at that institution, and consequently it is not surprising to learn that its possessor is making many concert engagements.

An experienced musician in this city is Miss Marion G. Ferguson, organist of Westminster Church. As a performer and as a teacher of the piano and organ Miss Ferguson has certainly met with success, and she is well known and highly thought of here.

In the National Edition of THE MUSICAL COURIER Miss Ferguson and Miss Wheeler were referred to in connection with the achievements of the Toronto Conservatory of Music.

Next week Charles Coghlan will present "The Royal Box" at the Grand Opera House, and on the evening of December 28 the 300th performance of the play will be celebrated in this city.

Mr. Suckling, of Massey Music Hall, to-day announces a magnificent course of concerts. To Massey Music Hall and its competent manager the music lovers in this city owe a sincere vote of thanks. For behold! Sembrich, Teresa Carreño, Nordica, Lady Hallé, Campanari, Salignac, Trebelli and Rosenthal will appear in Toronto this season.

It is well for the entire community that these artists will presently be heard here, for music such as theirs has a broadening and uplifting tendency—a tendency which helps people to

Consider it
(This outer world we tread on) as a harp.
A gracious instrument, on whose fair strings
We learn those airs we shall be set to play
When mortal hours are ended.

MAY HAMILTON.

Monday Musicals.

Miss Lillie d'Angelo Bergh announces a series of Monday afternoon musicales during January and February, at the Albany, corner of Fifty-second street and Broadway.

Musical Bandits.

It seems strange that music, the fairest of all the artistic goddesses, should inspire within the hearts of her devotees all sorts and descriptions of violent, unlovely passions. Probably it is only a coincidence that music, with the lack of practical foresight which characterizes her, elects to take up her abode in the brains and hearts of persons already afflicted with the violent, bad passions; in which event music cannot be blamed further than for her lack of discretion and discernment.

Sometimes the observer strikes a mental snag endeavoring to prove conclusively that teachers are as a class meaner than pupils, singers meaner than vocalists, violinists more depraved than the double-bass players, pianists more lost to all sense of civilized decency than a choir director; at this point appears the snag. There is one class of musician to which the mentally strong observer has given the palm of supremacy in all points of varying meannesses, and that may be called the "musical bandit class." Members of this order are versed by nature in all forms of subtle musical trickery, in devious devices which enable them to make a living out of music, instead of planing barn doors, an arduous method of making a livelihood, but one for which nature intended them. For instance, what can self-respecting artists do with a shark like the one of which the following story is true:

A certain eminent singer was in need of a little further instruction, but had not the means to secure it. A very good friend of hers, also an artist, was married to a vocal teacher. Naturally the friend urged the singer to study with her husband, and naturally the singer declined, saying frankly that she could not afford it. The friend was insistent, and the man himself said: "Why, don't mention money to me, I will be glad to teach a woman with such a voice as yours free of charge. When you make a success you might say once or twice that I had been of assistance to you." Finally the impulsive, warm-hearted singer heeded their importunities and went to board with them and studied with the husband. After a few months she discovered that all the brilliancy was being taken from her voice; she found she was singing flat, and that her bill, which she kept track of herself, was swelling to alarming proportions. After a vast amount of worry, she concluded to leave New York for a visit home, for by that means only could she save her voice without hurting her friend's feelings, or saying right out why she left. When she arrived home she wrote a very nice letter to her friend stating that for the present she feared to increase her obligation and that it would be necessary for her to move nearer to her manager. By return mail she received an imposing bill and an insulting letter. She acknowledged the bill, said she would pay it as soon as possible, although she had understood that the instruction was free under the formerly existing circumstances. In time the teacher, urged on by his charming wife, sued the singer, got judgment and collected about twice too much in consequence, for the amount of costs was of course added to the bill. The singer was worried to death about the matter, felt disgraced for life and was seriously inconvenienced by the proceedings of this precious pair of charlatans. After the judgment was secured the wife of the teacher began a system of persecution, invidious and ambiguous remarks were dropped which served seriously to damage the noble, spotless reputation of the singer, who was, of course, powerless. Finally she became an actual financial sufferer in consequence of the persecutions, but even that could not serve to make her say one word against the woman who treated her so shamefully, although there was many a tale she could unfold were she so inclined. Here is but one short chapter from the life of three musicians, two of whom were musical bandits who fattened upon the blood of the third person, who was selected by them as

their legitimate prey. This is the sort of thing that discourages lovers of music and musicians. It is a commonplace story of daily occurrence, but what a depth of depravity it betrays. Certainly as a money-making scheme it excels any bunco game, gold brick dodge or any other innocent amusement of unscrupulous persons.

Ralph L. Baldwin's Organ Recital.

In the First Church of Christ, Northampton, Mass., last Tuesday evening, Ralph L. Baldwin gave an organ recital, which was well attended. He was assisted by Mrs. C. B. Kingsley, contralto. An excellent program was presented.

Hadden-Alexander Plays.

This American pianist played last week at the musicale given by the German Poliklinik, at the Astoria, and also at the Ethical School, on West Fifty-fourth street. Of the latter she said that she "found the audience of pupils, parents and teachers appreciative and responsive." Her pupil Harry Briggs, of Lincoln, Neb., played at the Clio Club's concert, at Harlem, and in response to the encore Mendelssohn's "Spring Song." Mrs. Alexander is increasingly busy, and she is sure to be seen and heard at many prominent concerts here and hereabouts.

The Work Speaks for Itself.

Townsend H. Fellows has placed in the Church of the Messiah (Dr. Robert Collyer and Dr. Minot Savage, pastors) Miss Bertha Cushing, the lovely young contralto from Malden, Mass., and Paul Dufault, originally from Montreal, and recently from Worcester, one of the best tenors in the city this season; also the organist, J. F. Runyan, in this church. He has also placed Mrs. Marshall Pease, the well-known contralto of the Clinton Avenue Congregational Church in Brooklyn, in the synagogue at the corner of State and Hoyt streets, Brooklyn (Congregation Beth Elohim); Joseph Donnelly, the well-known organist of Cincinnati, as organist in Father McCarthy's church in Brooklyn (Church of St. Augustine); Mrs. Harriet Strakosch, soprano, in St. Agnes' Church, Brooklyn (Alex. McGuirk, organist), and J. D. Ruthven, tenor, from Toronto, and pupil of Walter Robinson's, at St. Michael's Church, Flushing. The above positions are all permanent ones, and are in addition to those published in THE MUSICAL COURIER on the 7th. In addition Mr. Fellows has placed for Christmas every tenor that he has on his books, and has had to let a dozen positions for Sunday pass for lack of tenors.

Through this agency Mrs. Katherine Fleming-Hinrichs substituted for Mrs. Carl Alves at the West End Presbyterian Church on Forty-second street Miss Lila Juel, soprano, at the Lutheran Church of the Holy Trinity, terian Church on Forty-second street; Miss Lila Juel, soprano, of Washington, at the Lutheran Church on Seventy-ninth street, Mr. Painter, organist; Ed. Young, bass, of Morristown, at the First Baptist Church, and Mr. Robinson, tenor, in the Clinton Avenue Congregational Church, Brooklyn.

For Christmas Mr. Fellows has already placed Ed. Stouffer, tenor, in the Church of the Messiah, in Mr. Dufault's place, and the latter will sing at St. Patrick's Cathedral on that day; Ed. Young, bass, and Mrs. Young, soprano, of Morristown, N. J.; Mrs. Van Praag, contralto, and Miss Jeannie Benson, violinist, will supplement the usual quartet of this church on Sunday. Hugo Engle, violinist at the First Baptist Church, city; Miss Jessie Howard Matteson, contralto, of Brooklyn, with Sumner Salter at the West End Collegiate Church; Lewis White, tenor, of Newburg, at the Church of the Holy Trinity (Emanuel Schmauk, organist), and Miss Thunder, soprano, at St. Michael's Roman Catholic Church (Frank Hession, organist).

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WESTERN NEW YORK OFFICE THE MUSICAL COURIER, 1
749 NORWOOD AVENUE, BUFFALO, DECEMBER 17, 1898.

THE concert given at the Lafayette Church under Mr. Lund's direction proved a highly successful affair. There was a wide scope in the program, and the perfect art and unity of the voices in the mixed choruses reflected much credit on Mr. Lund's training. Miss Edith Torrey, a Boston lady, the new soprano of the choir, sang a group of six songs, and made a distinctly favorable impression. She is an artist, and Buffalonians hope to hear her frequently this winter. Mrs. Minehan sang songs by Chopin and Bradsky. She has a rich contralto voice, and knows how to use it. Messrs. Elliot and MacAdam's duet for tenor and baritone, by Balfe, as well as "The Song of the Norsemen," Jordan, sung by Mr. McIntyre, were much applauded.

In spite of drenching rain and a bleak night the Twentieth Century Hall was well filled with an appreciative audience. It was the St. Paul's Choir concert, for the benefit of the Outing Fund, under the direction of Hobart Weed, and the conductorship of the organist of St. Paul's, Andrew Webster, with Miss Marie McConnell accompanist. Both the New York soloists, Miss Zora G. Hörlocker and Miss Minnie Blenner, have sung in Buffalo before, and were warmly welcomed. Especially to be commended for fine reading of baritone solos were "Vulcan's Song" and "Afar in the Wood," by Edward E. Tanner, one of the regular singers of St. Paul's Choir. The Misses Hörlocker and Blenner responded to repeated encores. Mr. Tanner gave as an encore "Bendemeer's Stream," with a style that fairly sang his way into the hearts of his hearers. Following was the program:

Chorus, Who Knows What the Bells Say?.....Parker
St. Paul's Choir.
Contralto solo, Im Herbst.....Franz
Miss Zora G. Hörlocker.
Male quartet, A Wet Sheet and a Flowing Sea.....Lloyd
Pickaninny Lullaby.....Macy
Messrs. Thomas, Balcom, Tanner and Mitchell.
Soprano solo, Bolero, I Vespicio Siciliani.....Verdi
Miss Minnie Blenner.
Chorus, I Waited for the Lord.....Mendelssohn
Miss Blenner, Miss Hörlocker and choir.
Baritone solo, Vulcan's Song.....Gounod
Afar in the Wood.....Kjerulf
Edward E. Tanner.
Duet, El Desdichado.....Saint-Saens
Miss Blenner and Miss Hörlocker.
Contralto solo, Perlen.....Sinding
Ashes of Roses.....Wood
Miss Hörlocker.

Male Quartet, Old Folks at Home.....Van der Stucken
The Leaves to One Another Say.....Doring
Messrs. Thomas, Balcom, Tanner and Mitchell.
Soprano solo, A May Morning.....Denza
A Red, Red Rose.....Hastings
Miss Blenner.
Chorus, Lady, Rise! Sweet Morn's Awakening.....Smart
The Star Spangled Banner.....Key
Miss Hörlocker and choir.

A fine program was given by the pupils of Miss Elisabeth Cronyn, at the Holy Angels' Academy, recently. Miss Cronyn is well and favorably known as an excellent teacher of voice. She was Von Bülow's soloist for his piano recitals many years, meriting his deep regard. Miss Cronyn's pupils acquitted themselves admirably. Perhaps the best numbers on the program were "The Rainy Day," "Waldmusik und Feldmusik," "Song of the Lark Sounds O'er the Meadow," "O Paradise," by Rev. Ludwig Bonvin, Buffalo's composer, of whom we are justly proud, and "Stabat Mater," by Pergolese. By request of Miss Cronyn I am prohibited from praising any one of the singers, as she considers them all amateurs, but for correctness in placing the voice, method and style many professionals might well envy Miss Cronyn's pupils.

Mrs. Nellie M. Gould is another prominent teacher of Buffalo. She is a pupil of Herman Scholtz, Dresden; ensemble work in New York with Hans Kronold and Louise Hood; accompanying in New York. Mrs. Gould has taught successfully in Buffalo for eight years. For several years her class has numbered fifty. Her specialty is the synthetic or kindergarten piano method, with which she is most successful with children. She is associated with some of Buffalo's best musicians in ensemble work and accompanying.

Richard Fricke, 'cellist; Joseph A. Ball, violinist, and Mrs. Nellie M. Gould, pianist, gave the first of a series of chamber musicales recently, at the residence of Mrs. Harrison Tyler, Goundry street, North Tonawanda. Miss Mabel Thurlow was the vocalist.

Isabel Moulton, of Batavia, is an excellent teacher and brilliant pianist. At the Baptist concert held in Batavia in October, she played the Chopin nocturne, op. 27, with great success. She is a pupil of Mary Lewis, Buffalo; Cora Schaefer-Huber, Rochester, and Xaver Scharwenka, Berlin. I am indebted to Miss Moulton for the following news: "Last week that most charming musician, E. Baxter Perry, gave a recital at the State School for the Blind. His tone shading is most wonderful, while his runs and light playing show him master of his instrument."

Miss Emily Hartshorn, a graduate of the Oberlin School of Music, has just been appointed assistant instructor of piano at the School for the Blind. Miss Carrie Tweedy, a young pianist of Batavia, is in Berlin to finish her

music. Mrs. Cora Schaefer-Huber, who had the advantage of having instruction under Leschetizky, and being one of his favorite pupils, is meeting with great success in Rochester, both in teaching and in concerts.

Mrs. Louise E. Fuller, teacher of organ, piano, voice and harmony, has opened a studio in the Powers Block, Rochester, N. Y. She is first vice-president of the Music Teachers' Association of New York for Monroe County. She is also recording secretary of the Tuesday Musicales, which is opening a very attractive season. The first recital given consisted of the works of American composers. The second recital was a study program.

MRS. KATHERINE RIESBERG.

Danziger-Rosebault Plays.

Mme. Laura Danziger-Rosebault made a great success of her appearance with Paur, at the Sunday evening concert, witness this notice from the *Tribune*:

Of these Madame Danziger-Rosebault reached by far the highest artistic level. She has gained in the subtle qualities of piano playing since she last appeared publicly in New York, and her interpretations were marked by an exquisite balance and repose. She gave evidence of fine taste and an admirable technical equipment, and in the Liszt piece showed what she might do in music of real poetic quality. She was deservedly recalled, and played one of Schumann's arrangements of Paganini's violin études.

Gale and Troy Vocal.

Clement R. Gale appears to have won the hearty response and appreciation of his Troy vocal society, as appears in this excerpt from the *Troy Times* of recent date:

The opening number, "Morning Serenade," by Van der Stucken, was a delicate and acceptable introduction. The Brahms lullaby in itself and in its interpretation was so charming that while it might have been able to close the eyes it would have kept the ears alert. The companion number, "Drink to Me Only With Thine Eyes," was another illustration of how well Conductor Clement R. Gale can make a chorus flexible and responsive. * * * The modulations of tone which the vocal chorus is now illustrating, and particularly the softer effects, are a sufficient testimonial to the capacity of the conductor. The attention, so much closer than ever before to the word of command, cannot fail to produce recognizable results in precision and delicacy.

Maconda—Gaertner—Syracuse.

Both of these artists won much admiration at a concert given in the Saline City last week, as may be seen below from the *Post*:

Miss Maconda's cold troubled her somewhat in her first number. In the "L'Amour," by Bartlett, which was sung with cello obligato, she had recovered herself and charmed her hearers. Her final encore number was a lullaby by Luckstone, which she sang with the most delicate feeling and sentiment.

In Miss Leontine Gaertner, the 'cellist, is a young woman whose art is her life and whose greatest delight seems to be to please. She was given a warm welcome, and those who saw her for the first time wondered that in so young and so slight a woman could lie so much power and development.

Caroline Gardner Clarke in Hartford.

This is what the Hartford critics think of Miss Clarke:

The opening concert of the Memnon Club series was a delightful one. Madame Hopekirk has the true artistic temperament, and whatever theme she interpreted the fire and soul of the composition was given forth and the music greatly impressed the auditors. Her program represented but five composers, but it was well selected and there was enough variety to reveal the capabilities of the player.

Miss Caroline Gardner Clarke made her first appearance in this city before a miscellaneous audience, although she had been heard privately by some of Hartford's well-known lovers of music. She has a mezzo-soprano voice of great range and power and the command of it is perfect. Her numbers were all song interpretations, and they were finely given. Her first number was an interpretation of four of Schumann's songs, "Widmung," "Die Rose, Die Lilie," "Aus Meinen Thränen," and the well-known "Frühlingsnacht." She well justified her reputation as an interpreter of German Lieder, the sympathetic note and the dramatic fire being present throughout the songs. Later she sang Clara Kathleen Rogers' "Apparitions," MacDowell's "Thy Beaming Eyes" and Chadwick's "Sweetheart, Thy Lips Are Touched with Fire," a triple number that was of the highest art. Nothing could be finer than the impassionate manner and the wholesomely fine tone with which she sang the last two love songs. The closing number included four songs by Madame Hopekirk, showing her work as a composer. They were characterized by the tenderest of sentiment and the Scotch melody in the "Lament" and "My Heart's in the Highlands" went straight to the heart. They were sung in an expressive and warmly sentimental manner.—Hartford Courant, December 16.

Another Hartford paper says of this concert:

Madame Hopekirk is a sincere and noble musician and wins her audience immediately by her charming personality, and Miss Clarke's voice is magnificent in its reach and volume. Both ladies were the guests of Mrs. Charles Dudley Warner while in the city.

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Boston Music Notes.

BOSTON, December 22, 1898.

MRS. ROBERT ANDERSON'S pupils gave a song recital in Oxford Hall, Hotel Oxford, on the evening of December 20. Those taking part were Miss Parkhurst, Miss Glover, Miss Leila Flagg, Miss Henrietta Hodges, Mrs. John McLeod, Miss Bessie Haynes, Miss Agnes Mitchell, Mrs. T. Richardson Neath, Mrs. Lillian B. Neal. Mrs. Anderson is the exponent of Trabadelo in Boston.

Mme. Gertrude Franklin-Salisbury's pupils are in constant demand for concerts, recitals and private musicals. Wherever they have sung they have met with great success. At Fitchburg, where Mrs. Marian Titus sang with the Adamowskis, she was the recipient of unbounded applause, and her success was of the highest. Gertrude Miller, another of Mme. Franklin's pupils, was called to Fall River at a moment's notice to take the place of Sara Anderson, who was unable to appear. She had what may be called an "ovation," so enthusiastic were the audience over her singing. Miss Miller sang fourteen songs—a splendid record as to her repertory available on such sudden call. Mrs. Mary Montgomery Brackett, who sang with such tremendous success at a recital in Portsmouth, N. H., recently, is also one of Madame Franklin's pupils. She has started on a concert tour through the South and West, the first concert being given in Washington, D. C. These three names are but a few of the many fine voices which Madame Franklin is training.

A. K. Virgil, who has recently arrived from Berlin, will give a course of lecture and class lessons on piano technic and the art of expression, at the Virgil Clavier School of Boston, during the months of January and February, beginning January 9.

A piano recital will be given in Association Hall on Friday evening, January 6, by Miss Adeline W. Raymond and C. A. Ridgway, pupils of the Virgil Clavier School. Mr. Virgil will be present and speak on the difficulties of piano playing and how to overcome them. The Virgil School of Boston extends a cordial invitation to all interested, and complimentary tickets can be procured in all the music stores.

The Millbury (Mass.) Musical Association has organized, with E. E. Howe, director, and Mrs. G. W. Marble as pianist.

J. W. Hill's chamber concert on December 19 introduced the Dannreuther String Quartet, of New York. The Haverhill critic had the following to say:

The best quartet concert yet heard in Haverhill was the universal verdict last evening, and in a program that did not contain an individual solo. The Mendelssohn quartet was beautifully played and at once aroused the interest and enthusiasm of the audience. Mr. Dannreuther played the solo part in the Bach air superbly. He has a large tone and plays with exquisite expression. Unquestionably he is one of the finest violinists and ensemble players ever heard in Haverhill. The Godard minuet was encored, and the quartet responded with a Romance by Faure, the solo parts being perfectly played by Mr. Schenck, 'cello, and Mr. Schill, viola. The quartet was recalled after each selection, and at the end of the concert, after several recalls, they repeated the Romance. The quartet can safely be ranked with Kneisel or any of the leading quartets heard in Haverhill the past few years, and for fineness of finish, beauty of expression and breadth of tone has not been approached.

The choir of the Church of the Advent will follow their usual custom on Christmas Eve of singing old English carols for a quarter of an hour before the usual service at 8 o'clock.

On Wednesday evening Everett E. Truette gave an organ recital in Eliot Church, Newton, assisted by Mrs.

Frances Duncan Wood, Miss Adah C. Hussey, George J. Parker and Percy Hunt.

The third in Arthur Whiting's series of chamber music recitals, being given at the Grundmann studios on Sunday afternoons, is set for January 15.

The price of subscription tickets for "The Messiah" closed at an advance of \$900 over last year, which must be very satisfactory to the Handel and Haydn managers.

At the First Church, on Commonwealth avenue, last evening the new Christmas cantata, "The Coming of the King," by Dudley Buck, was given under the direction of Norman McLeod, with Miss Helen B. Wright as soprano soloist; Mrs. F. H. Reed, alto; D. C. Green, tenor, and Mr. Thomas, baritone.

Arthur Beresford, the well-known basso, after a concert tour of sixty-four concerts, has returned to Boston, and resumed his position in Trinity choir. For the remainder of the season he will confine himself to concerts and oratorio engagements in the East.

F. L. Diman, a resident of Arlington, was instantly killed on December 19 while stepping on board a train. Mr. Diman was a music teacher, with a studio in Boston. He also taught in Lowell, and was director of the Lynn Musical Association, and had been director of a number of musical organizations in cities of New England.

Mr. Diman was about forty-one years of age, and his death has been the cause of profound sorrow among his friends and acquaintances.

Hiram Reed, a resident of East Shrewsbury, Mass., the oldest band leader in the country, died suddenly at his home on December 16. He had served in the capacity of band leader for over fifty years of the Shrewsbury Brass Band.

New England News.

THE Maple Lawn Academy, of Essex Centre, Conn., will hold the holiday exercises on the 23d, when a musical program for piano and violin will be given.

Dr. Minor C. Baldwin, well known as an organist, gave a successful organ recital in Middletown, Conn., recently. He was assisted by Miss Grace E. Tucker and Miss Myrtle E. Bailey.

December 29 Mrs. E. H. Whittredge, formerly of Bangor, and now of Lawrence; Miss Bertha E. Smith, of Boston, pianist, and Dr. Oscar Wasgatt, of Bangor, will give a song recital, assisted by a string quartet.

At a meeting of the former members of the old Bridgewater, Mass., Musical Society it was voted to reorganize the society. James S. Allen and L. Watts Richards were appointed a committee to have charge of the undertaking, and Mr. Richards was chosen musical director.

The Norwalk Musical Union held a special meeting in South Norwalk last Sunday.

Rockville, Conn., has just been enjoying an organ recital given by William C. Hammond, formerly of that town.

F. L. Diman and his pupils gave a recital of songs at the residence of Mr. and Mrs. Julian Talbot, Lowell, Mass. E. K. Baldwin played the accompaniments. The members of the chorus were: Mrs. Mary E. Willman, Mrs. L. A. Hartley, Miss Edith Freeman, Miss Carrie Fillmore, Miss Etta Rutherford, Mrs. O. A. Gelino, Miss Gertrude Tetley, Miss Alice M. Wing, Miss Grace Kellogg, J. F. Weeks, Herbert King, A. R. Braden, F. L. Diman, Walter Knapp, Walter Underdown, George F. Jaques and James Bastow.

Zephra Musical Association, of Athol, Mass., is having a successful season under Director Davis.

Arrangements for the thirtieth musical festival at Littleton, N. H., have been completed. Henri G. Blaisdell, of Concord, will be conductor, and Blaisdell's Orchestra, of ten pieces, has also been engaged. The accompanists will be Clarence D. Mooney, of Newport, and Mrs. Hattie Q. Bingham, of Littleton. The soloists will be Miss S. Marcia Craft, Boston, soprano; Miss Edith F. Castle, Boston, contralto; G. J. Parker, Boston, tenor; Mr. Spellman, Concord, baritone; D. M. Babcock, bass. The festival takes place during the week of January 16.

Under the auspices of the Wednesday Morning Club, of Springfield, the quartet of the Asylum Hill Congregational Church, of Hartford, with S. Clarke Lord as director and accompanist, gave "In a Persian Garden," in Springfield, last week.

Harry C. Whittemore, organist of Grace Church, Manchester, N. H., gave a recital recently. D. Burns Bartlett, Arthur Caswell and E. F. Clough were the vocalists.

A club of mixed voices is being formed in Greenwich, Conn., for the study of madrigals, glees, cantatas, &c. John T. Perkins, president; Mrs. William T. Ritch and Miss Ruth Baker, vice-presidents; Dr. E. N. Judd, secretary; William F. H. Lockwood, treasurer, and Nat. Webb, librarian.

Max Treumann gave a pupils' recital in his studio in the Insurance Building, New Haven. Among those who sang were L. S. Tyler, L. Lauterbach, Miss F. Osborne, Miss E. E. Auger, Miss Gertrude Dewell, Miss Henrietta Whitney and Miss S. M. Thompson.

A new musical club has been formed in Haverhill, with Eben J. Wildes leader.

The make-up of the Pittsfield (Mass.) Symphony Orchestra this year is as follows: Conductor, Fred J. Little; concertmeister, Charles F. Smith; piccolo, T. M. Dillaway; flutes, T. M. Dillaway, Albert Humphrey; oboes, W. J. McGarret, Miss N. M. Liddle; clarinets, L. B. Colburn, C. J. Sherman; horns, E. A. Jones, C. Nevin; trumpets, C. J. Russell, H. C. Kells; trombones, J. Walsh, W. Shea, G. Burnham; tuba, J. Qua; tympani, R. M. Webb; gran cassa, &c., R. J. Steele; violins, C. F. Smith, Miss Georgia B. Smith, Miss E. Hermance, R. W. Power, F. Newton, Miss W. Rice, W. Dutton, R. Nesbit; violas, W. H. Adams, Mr. Palmer; 'celli, W. H. Kingman, S. G. Taylor; bassi, Theo. Kilian, J. Qua.

The Kirpals.

Professor and Mrs. Kirpal's New York students' recital will occur on the 28th inst. at the Waldorf, when many of their city and Flushing, L. I., pupils will appear as solo singers and pianists. At their Flushing conservatory Miss S. . . Very will soon lecture, with vocal illustrations by Mrs. Kirpal. The ladies' section of the Liederkrantz met recently, when Mrs. Klengel, wife of the conductor; Miss Fernbach, Mrs. Theo. Schulz, Miss Bose and others participated.

Christmas Music at Fargo, N. Dak.

Mrs. T. A. Whitworth, director of music in the Gethsemane Episcopal Church of Fargo, N. Dak., has arranged a fine program for the Christmas services. In the evening there will be a special musical service, when the choir will be assisted by an orchestra and Mrs. Jennings, Mrs. Story, Mrs. Hughes and Dr. Story. There will be solos and quartet by the Fargo Concert Quartet, Mrs. Jennings, Mrs. Story, Mrs. Whitworth and Miss Foster. The organist of the church is Charles Simmons.

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The New Pittsburgh Orchestra.

PITTSBURG, Pa., December 23, 1908.

It is said that those who systematically cultivate the art of lying end by believing their own statements in spite of their obvious falsehood. Such appears to be the case with some of those press reporters retained by Messrs. Manager & Co. (Limited) to wilfully misrepresent the financial and artistic standing of the new Pittsburgh Orchestra.

Those of the public who have attended the concerts are not deceived, and naturally regard the efforts of these "inspired" writers as a bad copy of the advertising rubbish put forth by the compounder of quack medicines. Both are equally unreliable and unworthy. As a matter of fact the general dissatisfaction is rapidly assuming a more demonstrative shape. Yet each concert is described in the newspapers as "the most interesting yet given," and the audience larger at each successive concert, although it has asserted with equal persistency that the first were crowded to the doors! Nevertheless those who have seen for themselves are perfectly aware that the audiences are smaller and more discontented on each subsequent occasion, in spite of all managerial report to the contrary.

The "300 excellent vacant seats" are, moreover, still regularly advertised, and to judge by the appearance of the hall at the last pair of concerts it was perfectly evident that the tickets remaining at the disposal of the management greatly exceeded that number, or else a large number of the season ticket holders are showing their appreciation of the Herbert combination by staying away. Indeed, it cannot longer be concealed that the artistic element has vanished since the advent of the "promoted bandmaster" (whose head has grown faster than his brain), who presents classical works in a manner that is disgraceful to all concerned. All trace of refinement is absent, and the vulgar methods of the parading street band are introduced. This is not a matter of surprise, as an acquired experience in open-air performances naturally unfits a man to enter the cultured field of symphonic work in any capacity, more especially as a conductor. Pittsburgh is no longer a "brass band town," and is consequently able to detect for itself tinsel from gold in musical matters, and therefore the Herbert experiment has naturally proved a "fizzle" of the most pronounced kind.

The sixth concert was opened with Dvorák's "Carnival" overture, described by the *Times* as "a familiar air"! If rough and noisy incoherence could be accepted as carnival realism Mr. Herbert's "barrack room" method of dealing with this work might have "passed muster," but regarded as an exposition of the composer's artistically conceived work, full of his own individuality, it was offensively absurd and an insult to the audience. The Schubert C major Symphony was dealt with in an "up to date" military style, and its graceful beauty ruthlessly destroyed. The audience evidently recognized the maltreatment of a cherished classic. Yet the *Post* scribe says: "This was apparently the most popular symphony of the season, so far."

Our learned critic of the *Press*, on the contrary, says: "There is very little in the work that appeals to the average listener, hence it was not appreciated as much, perhaps, as it should have been." He then, as he does occasionally, strays from the fold, and chronicles the overheard remarks of musicians present, forgetful of the panic such inconsiderate conduct must cause in the managerial camp, and adds: "The horns were not up to their standard; their work was lacking in smoothness and mellowness of tone one loves to hear."

If he makes more slips of this kind I fear he will make himself disliked in the axe-grinding circle.

Referring to Massenet's "Scenes Pittoresques" the *Post* obligingly informs us that "although often heard here other seasons, it was never heard quite as last night's performance revealed it." This is perfectly true, and it is to be hoped that such a gross outrage on Massenet's delightful work will never again be attempted.

The "Angelus" was completely spoiled by misconception of the composer's intention and lack of properly subdued and balanced tone color. The last number was simply hideous, being an example of wild confusion and deafening noise, in which the celebrated "brass," out of tune, as usual, and a fresh pair of kettledrums of extra sonority and military effectiveness, were the chief features. The "March" and "Air de Ballet" were destitute of all the qualities that constitute their chief charm, and the violoncellos by no means distinguished themselves in the last named. In the Weingartner version of Weber's "L'Invitation" Mr. Herbert and his brass were once more in their familiar "open air" mood, and consequently the *Post* say: "there was nothing to criticize." As the members of the band followed their own lead occasionally, besides wandering from the key, his views are evidently somewhat peculiar.

It seems indeed almost incredible that Mr. Herbert can be unconscious of the ear-splitting exploits of his famous brass, unless that boil in the ear, that unfortunately prevented his appearance at the head of his Twenty-second Regiment Band, at the Exposition last October, until the Damrosch furore of the week before had died out, has permanently affected his sense of hearing.

Mrs. Jacoby scored a success, particularly in the second part of the concert, when her vocal efforts afforded a welcome relief from the deafening din of the band fiends.

On the following Monday the band commenced a tour of three nights, the first of a series it has announced may be undertaken, although if future travels are dependent on the success of this first experiment it is unlikely they will be attempted. In an article which appeared in the *Leader*, modestly headed "Triumphs of the Orchestra," it is admitted that at Titusville the result was "not quite what was expected" (in other words, empty seats). On Tuesday, failing to obtain the Opera House at Erie, they hired a "dance hall," but on Wednesday, in the important city of Youngstown, as they succeeded in getting the Opera House, we read that it was the greatest society event of the season. "There were many box parties, although they were only such in name," as Mr. Wilson (who was "interviewed" by the writer of the article) said; "there were not enough to go round."

After such an indorsement we may expect that the brass men will in future play louder than ever, if such a calamity is possible. But why did not the energetic and astute Mr. Wilson take more of those historic soap boxes with him that he used with such splendid effect when the 400 seated themselves for forty-eight hours in order to secure the coveted seats which commanded the best view of Mr. Herbert at the concerts of the new Pittsburgh Orchestra here? It was too bad, really.

At the last concert, on the 16th, poor Dvorák was again the victim of an unprovoked assault on the part of Mr. Herbert, aided by his "heavy artillery." The "New World" Symphony received a reading that would indeed have proved a "revelation" to the eminent Bohemian composer. It is needless to add that it was "entirely new and original." The headlong speed, heaviness of tone and entire absence of phrasing in the scherzo, the exaggerated expression, coarseness of the wind and lack of real musical feeling in the slow movements, as well as the hurried and uncertain tempo and lack of unity on the part of the violins were all inexcusable and fatal defects. The din

of the untuneful brass and the indescribable "pounding" of the new drums made matters worse. Yet we are informed by the veracious *Leader* reporter, Mr. Myron Stowell (press and advance agent of Mr. Herbert) and some others that it was "superb, ideal and absolutely perfect. In the sympathetic reading he (Herbert) was carefully and intelligently followed by his men."

"Rats usually desert a sinking ship," and some glimmering of the impending total collapse of the Herbert "boom" may have crossed the mind of the *Dispatch* writer, who now seems to be manifesting symptoms of "hedging," as indicated in the following extract in reference to this performance: "If at all stages the work of some of the elements comprising the organization" (hitherto described as already on a level with those of Thomas, Paur and Gericke) "was not completely satisfactory, the promise of future excellence was so pronounced that it could not possibly be overlooked." "There were episodes in which the brass did not meet with the requirements, but the strings and oboe" (I presume the writer here refers to the English horn, although he evidently thinks they are identical) "amply made up for any other faults discernible."

Our friend of the *Press* once more appears in an analytical mood, and I transcribe his interesting contribution to musical literature of the period, as he has discovered new features of realism in the work that have hitherto escaped the observation of all other musical explorers.

The symphony has been heard before, and by the Pittsburgh Orchestra, too, but never before has a local audience been privileged to discover its intense beauty and color typical of America and American life. The composer has painted musical pictures of negro life in the South, business life in the cities, dash and activity, two distinctively American characteristics; the prairie, the woods and rivers, the birds and animals, dawn and sunset. All these and more are brought out as clearly as if the pictures themselves were being thrown on a canvas sheet stretched across the stage. To the audience the rendition was a pleasing revelation. Many had heard the symphony before, and from the program were probably aware that it was dedicated to the "New World," as its name indicates.

The comprehensiveness of the writer's mental vision so impresses me that I can only echo the remark of Dominie Sampson and ejaculate "Prodigious." The remaining half of the concert was devoted to Wagner. In the "Lohengrin" Vorspiel, the strings were by no means of one mind and the wind was as usual blatant and coarse and its intonation untrue. The extracts from "Tristan and Isolde," which closed the program, were still more unsatisfactory, the strings at one point nearly coming to utter grief. The whole thing was in fact a "scramble." Even my pet critic of the *Press* says: "There seemed to be a diversity of opinion as to the way in which the syncopated runs should be bowed. Some took it one way, some another, and certainly no two alike."

By the way, I have an idea that this descriptive writer is of "Oirish" extraction. A short time ago he introduced a suite of Moszkowski in M major (!) Now he give us a syncopation with an "h"! You can imagine how satisfactory and Seidl-like the interpretation of this selection was to Wagnerian lovers. Evan Williams gave for the third time his annual performance of the "Preislied." At the concerts for this occasion it proved to be an orchestral number, as the singer was almost completely inaudible throughout. He also sang Verdi's "Celeste Aida," under similar discouraging circumstances. He was badly handicapped, too, by a nervous attack consequent on having been thrown from a sleigh the previous day, a fact he was compelled to personally announce to the audience, owing to some singular mischance. Mendelssohn's graphic and beautiful overture, "Recalled at Sea and Prosperous Voyage," was also given, but in a slipshod and meaningless style. It was also disfigured by brazen blemishes. The musical censor of the *Post*, who



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seems to think this is a new work, considers it entirely unworthy of a place in programs of orchestral concerts of the Herbert pattern! In spite of his reckless use of long words obtained from "Webster" it will be seen at once that he is one who "knows all about it." This is what he says:

Mendelssohn's overture, "Calm Sea and Prosperous Voyage," was a dull beginning to a program that was to find a glorious ending in the "Tristan and Isolde" prelude. It bristled with conventionalities and platitudes, and rather chilled the fires of enthusiasm which had lasted over from the superb performance from the week before. It was well and smoothly played, however, and its commonplace character was not due to any lack of finish or expression on the part of the players, who did the best they could with it.

We are promised many important "novelties" at the remaining three sets of concerts next month, but singularly enough the program of the first of them, already announced, only includes familiar orchestral works heard here at these concerts during past seasons.

Before concluding I must allude to a lengthy screed entitled "The Leader of the Orchestra, and What Is Expected of the Man Who Wields the Baton," which appeared in last Sunday's *Post*, embellished with a large portrait of Mr. Herbert in his evening clothes. After a number of remarks relative to military band direction, the writer, one Herr Schlotterbeck, gives a partially correct list of the instruments in the hands of the men of the new Pittsburg Orchestra, which, he says, "represents a total expense of \$7,500," adding that "each of these instruments is supplied with a music stand, the total being \$7,850." Here is a problem for puzzle solvers to work on. The following will prove valuable material for the writer of descriptive program notes:

Then there must be a knowledge of the capacities and possibilities of the various instruments. Take for instance the "Tannhauser" overture played by the bassoons, there sounds out at the very beginning the Pilgrims' Chorus, unpretentious and almost disappointing. Nothing to remind one there of luxury and soft royal robes, but rather of the coarse, rough friar's frock. Suddenly there are traces of the Venus music, sounded by the melodious violins. Love, ravishing love, its theme. Away with the coarse frock! In tender accents, highly colored, as of the flushed cheek, it enters into a struggle with the virtuous Pilgrims' Chorus. Like two wrestlers, each contends for supremacy, first one in the ascendant, then the other. A desperate conflict, with Venus almost at the goal, when suddenly there crashes over and above all the Pilgrims' Chorus, sounded by the flaring, crackling, majestic trombones, victor!

Then there must be the ability to "feel oneself" into the genius of every composition, to wrap it about one as a coat, just as a person speaking several languages must, to do it perfectly, jump out of the one and into the inner sanctuary of the other, not being content merely to translate from one to the other, but to think and feel and act in each.

These succeeding remarks are especially instructive:

For every player there is in every composition produced a separate sheet of music, which must agree in every respect with the full score lying on the conductor's desk. It must be written in the same key, and must have the proper rhythm and tempo, must be harmonically correct, and carry the marks of accentuation at the proper point, as the slightest deviation in any of these points would instantly change order to chaos. It is not strictly correct to say that every player is supplied with a sheet for every piece. In many a serenade, gavotte or similar music, where only strings are needed, the balance of the orchestra of course draws blanks, and is for the time being excused.

It is quite interesting to glance over some of these sheets during the rendition of a selection. It may open with a tutti chord by the whole organization, then the violins will swish along and aloft, while the fat, bald-headed tuba player is given a rest for seventy-five measures he utilizes for a peaceful nap, and neither symphony nor

note, or possibly two or three notes. This interval of seventy-five measures be utilized for a peaceful nap, and neither symphony nor rhapsody can in the least disturb his slumbers. One wonders what the fellow is paid for, and what will happen if he fails to wake up in time. Seventy measures have been played and he is still sleeping; 71, 72, 73, 74—and sure enough he wakes up, puts the horn to his lips and strikes the note with absolute precision, and mark you, without those notes, few as they are, there would be a noticeable deficit in the general musical effect.

Coming back now to the sheets of music as used by the individual players—we will say the program calls for the C major Symphony of Schubert. The librarian of the orchestra, for he it is who is the custodian of the entire collection, will reach into the S box and pull out the book desired. In it he will find the full score for conductor and sufficient music for each player. His duty is to distribute this correctly, laying one copy upon each music stand, gathering it up again after the performance, replacing it between the covers of the book and putting it back into its proper place in the library. This process is repeated with every work. He is responsible for order among the harmonies, and if there is any transcribing to be done, which is often the case, he is the party selected for this work. Then for every music stand there is what is called the encore book, which contains the pieces generally played in response to applause. These pieces are numbered, so that the conductor need only call out "No. 10," "No. 6," or any other number needed.

This Symphony Orchestra "encore" book idea is delicious. The attempt to establish a kinship, too, between the orchestra and brass band for the benefit of the "crowd" is a touch of genius worthy of the ablest circus agent "on the road."

HONESTAS.

Busy Bromberg.

What with teaching and singing in various concerts, musicales, &c., Edward Bromberg is a busy man. He has been tendered two engagements for Christmas Eve, but as he is not ubiquitous, he of necessity can appear at only one, at Jamaica, L. I. A modest gentleman as well as able singer (he occupies the leading church bass position in Yonkers), this Russian-born American has the respect of his colleagues and the admiration of the public.

Gulick, Age Ten Years.

Master Earl Gulick won fresh laurels at the Yale tea given by Miss Brown and her pupils at the young ladies' school 715 Fifth avenue on Saturday last. His singing shows constant improvement, and Mr. Powers, with whom he trains, has refused some very lucrative offers for his appearance because of his tender years, Earl being but ten years of age. Artistically he is able to face any audience, and his singing on Saturday last was alike a revelation to his teacher and others in attendance. The young gentleman was fairly on his mettle and carried everything before him.

Aldrich's Tour.

Perley Dunn Aldrich, of Rochester, has just returned from a Western tour, which extended to Kansas, everywhere giving his lecture-song, recitals, playing his own accompaniment, and meeting with great success. He sang in Decatur and Galesburg, Ill.; Tarkio; Columbia and Warrenton, Mo.; Emporia and Lawrence, Kan., and Cleveland, Ohio. In Columbia he gave three recitals at Stephens College, his programs embracing (1) "The Thoroughfares of Popular Song-Land," (2) "The Byways of Song-Land," (3) "Some National Song Characteristics." In most of these places he will sing again next year, unless he goes to Europe.

Honolulu Musical News.

HONOLULU, December 7, 1908.

THE near approach of the festival of Christmas makes our church choirs quite busy rehearsing the special music. The festival falls on a Sunday this year.

The choir committee of St. Andrew's Cathedral have dispensed with the services of J. W. Yarnley, the choir-master. His work was not at all satisfactory, and he was far from being polite to the lady members of the choir. E. H. Offley has been appointed choir-master and gives the utmost satisfaction. Several of the old members have returned to the choir.

By the physician's orders neither Mrs. Grace Woodward nor Miss Cornelia B. Hyde will be able to sing in a long while owing to throat troubles. Both ladies are excellent vocalists, and their enforced absence causes quite a gap in our musical circles.

A Hawaiian choral club has been started by Theodore Richards. It is composed of young Hawaiian men, who met for rehearsal once a week. The progress made thus far is very satisfactory and a concert for charitable purposes will be given at an early date.

On the evening of December 1 an entertainment was given in Progress Hall to provide funds for a new piano for the Bishop Home at the leper settlement on the island of Molokai. There are about 150 young girls in this home all more or less afflicted with leprosy, who are cared for by several Sisters of Mercy. The funds for the piano were easily raised by the entertainment, which was a decided success in every way. The new piano, a Kimball, has been sent to the Home, and the Sister Superior writes that when it was placed in the Home the children were wild with joy. Following was the program of the entertainment, which was attended by all of our leading society people.

Overture, Queen of the Isle.....	Isenman
Amateur Orchestra.....	
Song, Dreams.....	Bartlett
Chaplain Karl Schwartz.....	
Violin solo, Valse de Concert.....	Musin
Mrs. Mabel Chamberlain Mead.....	
Song, Alla Stella Confidente.....	Robaudi
Mrs. H. C. Austin.....	
Violin obligato by B. L. Marx.....	
Gavotte, Heart and Heart.....	Latann
Amateur Orchestra.....	
Reading.....	Selected
Miss Cartwright.....	
Song, Could I.....	Tosti
Miss Frederika Nolte.....	
Violoncello solo, air.....	Bach
Harold Mott-Smith.....	
Schottische, Caprice (by request).....	Walker
Amateur Orchestra.....	
Song, The Window.....	Anon
Alex. St. M. Mackintosh.....	
Musical director, Wray Taylor.....	

HAWAIIAN.

Ada Frances Howard.

Miss Ada Frances Howard, who is the accompanist of the "Persian Garden" Quartet, under the control of Townsend H. Fellows, is one of the rising young accompanists of the city. She is much in demand for outside work, plays in Mr. Fellows' studio, and did much of the accompanying at the recent Lotos Club Ladies' Day reception.

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BOSTON, MASS., December 25, 1898

THE musical week brought forth but one concert, that of the Boston Symphony Orchestra, on Friday evening, and for which the program was:

Academic Festival Overture.....Brahms
Concerto for piano, No. 5, in E flat.....Beethoven
Sinfonia from Christmas Oratorio, part II.....Bach
Symphony, No. 4, Italian.....Mendelssohn

The soloist was Mme. Helen Hopekirk.

Mr. Gericke conducted and was welcomed with great and prolonged heartiness, it being his first appearance, except at the public rehearsal of the day before, since his recent severe illness, and the vigor of this manifestation of pleasure at his return, as well as its manifest sincerity, evidently moved him deeply. The grip had done nothing to impair the energy, brilliancy and authority of his conducting. After the performance of the Bach selection he was presented with a huge Christmas wreath, and there was another storm of plaudits.

Originally César Franck's "Le Chasseur Maudit" was announced for performance, but the orchestral parts not having arrived in time for rehearsal a change in the program was rendered necessary. This is scarcely to be regretted, for the first presentation here of the Franck work by Theodore Thomas and his orchestra last season aroused no very great admiration for the music and left no notably edifying impression on the mind regarding what it was all about.

Mr. Gericke's reading of the Brahms overture made that somewhat stiffly perfunctory work sound almost genial. He did not try to find in it any more than lay clearly on the surface, and read it in a frank, laissez faire spirit that seemed to bring more out of it and to impart a brighter interest to it than I can recall in connection with any earlier performance.

For once the Bach "Pastoral" was given without the usual hiccup jerkiness in the persistent dotted triplets, for Mr. Gericke took it at a pace that obviated the difficulty, rendered phrasing more satisfying and caused the music to move flowingly and smoothly instead of in the prudishly solemn tempo that makes it a weariness to the

soul and an exasperating monotony of rhythm afflicted with the rickets. It would perhaps have been even more interesting if it had been played as Bach wrote it, for Robert Franz's additional orchestration "in the spirit of the composer" constantly troubles one because it is so rich and so modern in spots, and consequently so much at variance with that same spirit. I must confess that I much prefer the pastoral in "The Messiah," on the ground that it is more naïve and more suggestive of simple shepherds, of a peaceful night under the open sky, and that it leaves the mind undisturbed of ingenious contrapuntal devices that savor of the midnight lamp rather than of the stars. All which I admit is as flat burglary as ever was committed. However, this expression of a mere personal sentiment reflects in nowise on the beauty and the effectiveness of the rendering that Mr. Gericke vouchsafed, though it might be urged that here and there he imparted a too heroic color to it.

Best of all was the sparkling performance of the pretty and bubbling Mendelssohn Symphony, of which the opening movement was given with exhilarating vivacity and emphasis. Even the genteel Pilgrims' March took on an unaccustomed interest under the thoughtful and charmingly colored treatment it received, and the brilliancy of the reading and playing of the finale was something very much in the nature of a revelation of the possibilities of the movement in respect to expression and rhythmic swing.

Madame Hopekirk's performance of the "Emperor" concerto, though lacking now and then in the largeness and the fire for which the work calls, was on the whole notably interesting for the artistic feeling that distinguished it throughout, for the player's intelligent conception of it and for her skill in making it clear to her hearers. Fluent grace and elegance of technic, purity of taste and loftiness of feeling were delightfully prominent features in the effort, and admirable was the frank devotion to the composer as well as the artist's fine discretion in refraining from mere display and in not attempting to do too much. Especially praiseworthy was the playing of the adagio, in which sentiment never sank to sentimentality. Although more vigorously heroic interpretations of the concerto have been heard here, it would not be easy to recall to memory one more refined, more conscientious and more sympathetic than that of Madame Hopekirk

The article in a recent number of the *Pall Mall Gazette* regarding Brahms should fill with joy unutterable the hearts of Messrs. Finck and Kelley, as well as those of Brahmsophobists generally. The author is Mr. Blackburn, who seems to have been in his most cantankerous mood when he penned it. His reflections had birth in a performance of the two piano concertos of Brahms at one and

the same concert. The provocation was great, but there is ample room for discretion even under such circumstances, and the reiteration of Wagner's opinion that Brahms was the prince of impostors might well have been spared. The judgment of one eminent composer regarding another is not always tempered with justice. Weber would have none of Beethoven, Händel scoffed at Gluck, and perhaps Brahms himself entertained sentiments about Wagner that were far from flattering.

Mr. Blackburn says: "A very earnest and certainly quite honest attempt in a great many quarters has from time to time been made to impress the public with an immense admiration for this composer, and the number of things that have been taken for granted in this respect would be amusing if the whole subject were not a little grotesque. We are forever hearing about the Schumann introduction and all the rest of it. Well, Schumann had reason for his praise. Brahms, as a young composer, certainly did very well indeed."

This is the very essence of "patronage from a superior standpoint, with one's head in the mud and one's feet in the air." Both Schumann and Brahms are patted on the back approvingly in perfect fin de siècle style, but presently the former is excused for his weakness in the statement: "Schumann judged by what he saw and by what he expected, though, for all we know, he never saw this concerto"—meaning the first one. And then the critic continues: "But the later Brahms sank away year by year from human touch and human sentiment, more and more absorbed in the technical side of his art; more and more convinced of the superior glories of musical mathematics, less and less concerned with the idea of a more than momentary inspiration. That on this side he was a master, a most accomplished and gifted man, it would be impossible and foolish to deny; but who shall say what evil his influence has wrought; how many fresh, young musicians he has filled with too overweening a sense of self-importance, how many reasonable men he has persuaded to take themselves more seriously than was befitting either to their talents or to their musical scope?"

But the same may with equal justice be said of Wagner; the same was said of Beethoven in his day, and when we come to musical mathematics the greatest of all—but, no. That way treason lies!

Mr. Blackburn winds up as follows: "It is extremely difficult to play," one of the audience was heard to murmur at the end of a movement, and with justice. Is it unkind to remember Dr. Johnson's retort?—"Madame, I wish it had been impossible." Not unkind, Mr. Blackburn, but platitudinous and chestnutty.

Now, if my memory serves me well, it was Mr. Blackburn who some time ago made a plea in favor of composers of the modern extremist school, to the effect that

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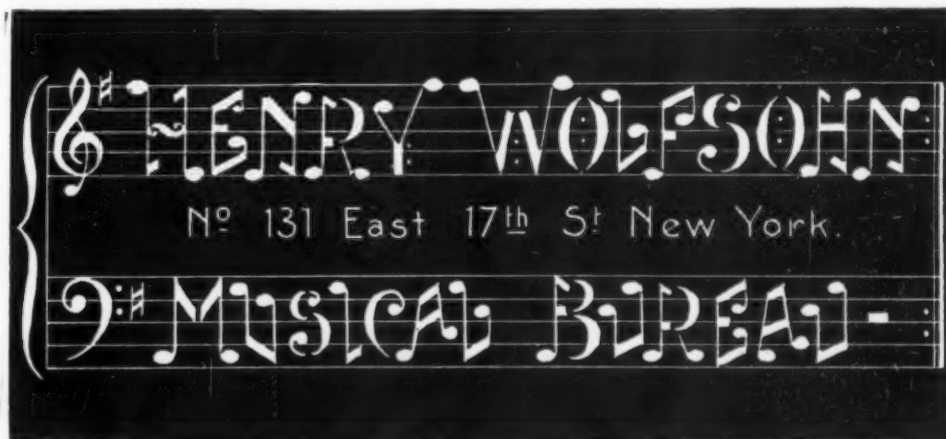
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it is manifestly unfair to condemn what is new and incomprehensible to us on no better grounds than its novelty and incomprehensibility, urging that we must hear it often, study it, become accustomed to its departures from the conventionality with which we are familiar, and then accept or refuse it. Perhaps he has pursued this wise and necessary course in regard to Brahms and finds him still dry, pedagogic and barren in what is understood as spontaneity in inspiration.

I have not yet reached the point where I can conscientiously admit that Brahms ever moves me to ecstasy, but this is merely a matter of personal like and dislike; but what one likes or dislikes is simply a matter of taste into which criticism does not necessarily enter.

We are constantly admonished, when complaining of the vagueness of César Franck, the eccentricities of Richard Strauss and the seeming groping in the dark of the more revolutionary composers of the new school, if it be a school and not a habit, that when we have accustomed ourselves to what now appears to be so ugly and so unmeaning it will all take on an aspect of beauty and of clarity; that we object now because we do not understand; that our present methods of thought are congealed and we obstinately refuse to thaw them out. Of course, in all this the more conservative are at the mercy of the elect who lecture them and goad at and disparage and pity them. However, it needs no ghost to come from the grave to forecast that the more we grow accustomed to what is primarily distasteful to us, the less recalcitrant we become toward it. In fact it is the moral of the monster Vice, of frightful mein, that to be hated needs but to be seen; and yet seen until her face becomes familiar to us, we first endure, then pity and end by embracing her.

By determination, seconded by perseverance, one can acquire a taste for masticating tobacco with all its cuspidorial consequence, and I have read of a fair woman who had trained herself into chewing asafetida and to enjoying it. Even the palate-soothing hofbrau is an acquired taste, and there are those who have never overcome an erst objection to olives. The question then becomes, is that which we have learned to like admirable merely because we have learned to like it? And is what is in itself inherently nasty any the less nasty because we have perverted our taste into deeming it something better?

But I have wandered far away from the musical side of the matter. Let me return to it with the suggestion that if Brahms is at present under the ban of a widespread apathy it is by no means certain that he will continue so. The plea that was urged for Wagner and is urged for Franck, Strauss and other iconoclastic moderns, to the effect that it was long before the greatness of Beethoven met with universal recognition, may also be urged for Brahms. It is possible that the future may relegate him to oblivion; on the other hand it may accord him a permanent fame among the greatest in his art. His status cannot be settled by sneers, by charges that his piano music makes no recognition of the priceless value of arpeggiated Chopinesque something or other, and by pronouncing him a pedant devoted to working out problems in musical mathematics slowly and painfully.

Then, too, there may be just as much merit in studying him and hearing him until we like him as there is in studying Franck and the other transcendentalists with the same end in view. If we find it impossible to like him after all it should be charged to individual taste and not to the unworthiness of the composer. If after having tried and failed one can always take shelter behind the comment of Dickens' schoolboy who, dwelling on the memories of the

difficulty and the floggings that attended his efforts to learn the alphabet, said: "It was hardly worth while to go through so much for so little."

The plans for the new music hall are nearly completed, and will soon be ready to submit to the stockholders. It is important that the matter should be settled speedily, as the use of the old music hall for musical purposes is limited to little over a year, and if at the end of that term another structure has not been built the Boston Symphony Orchestra will be homeless, and that means an end of its career. It is intended that the new building shall be a credit to the city, and is to be modeled after the best and most approved foreign music halls.

There was some talk about having the new place available for opera, orchestral concerts and chamber music, but the idea of opera has been abandoned, much to the disappointment of many. The *Herald* of this city thus disposes of the subject: "It should be said that those whose financial interest was greatest, and who had given most thought to the subject, were unanimous in the opinion that it would conserve neither to the interests of the symphony nor of opera to erect a building for both purposes. A music hall must be a music hall and an opera house an opera house; the two could not be combined. The structure of the opera house does not lend itself to musical effect, and in a music hall, properly constructed, opera would be handicapped because so many people would have a poor view of the stage. Moreover, even if it were feasible to combine opera and the symphony in one building, the added expense would make it at present impossible. An opera stage alone, with scenery, dressing rooms and other appurtenances, would cost about \$50,000. The building of a simple music hall will tax the available funds to the utmost, and there is no money for opera accommodations."

Hence Boston is condemned still to remain without an opera house. With the passing of the old music hall will linger many memories of dog shows, poultry exhibitions, six-day walking matches, boxing bouts, cake-walks and other affairs incongruous and singularly unmusical that have taken place within its walls. It is, of course, to be accepted as granted that the new building will never know any of these. If all goes well the Symphony Orchestra will take up its home there in the course of the year 1901.

Three concerts in two weeks is an astonishing record for Boston during the musical season; but such has been the case during the fortnight just passed. There will, however, soon be a flood of concerts. The first week of January will see among others concerts by the Kneisel Quartet, Mr. and Mrs. Max Heinrich, the pianist, Alberto Jonás; and following close upon them recitals by Plunket Greene, Blanche Marchesi and Emil Sauer, and January 23 the Ellis Opera Company will begin a three weeks' engagement at the Boston Theatre. To-night "The Messiah" at Music Hall, for which every seat in the house has been sold, to some extent on account of the interest taken in the first appearance of Reinhold L. Herman as conductor of the Handel and Haydn Society.

Heinrich Meyn III.

Heinrich Meyn, the well-known baritone, is suffering from a very severe attack of the grippe, and has been confined to his home, No. 1425 Broadway, for the past three or four days. It is to be hoped, however, that he will be fully recovered in a very short time, as he has a good number of dates filled for which he has been obliged to supply substitutes the past week.



BROOKLYN, N. Y., December 26, 1898.

TREMENDOUS crowds intent upon holiday shopping and weather about as bad as it could be had no appreciable effect upon the size of the audience at the Fourth Song Recital offered by the Institute at Association Hall on Thursday evening. Under the genial influence of music people forgot the prevailing scourge of grip, and even refrained from coughing to a remarkable degree. A well-known physician of this borough, who is much interested in a child's hospital here, has experimented with good results in the curative power of music given at regularly recurring intervals, and for a longer or shorter time as the case would warrant.

He has become enthusiastic over this method of mind cure upon little children, and not only he but others who scoffed now are thinking seriously of its value, and the annual report of the hospital devoted a long paragraph to the "discovery," no new thing to mothers, for have not babies been crooned to sleep for generations? What I am coming to is this: The grip is known to affect the mind, to bring on melancholy (sometimes profanity), and to unfit one for duties of the day. Why not try the music cure for sufferers from the disease. Let one of our large churches be opened and cheerful tunes or lively marches be played, say, every hour. There should be nothing mournful. I fear as the state of the community is at present one of the modern mechanical musical contrivances would have to be used, as players and singers need cheering as much as anybody else just now.

But to return to our text—the concert. The artists were David Bispham, baritone, and Bertha Bucklin, violinist, and they must have been deeply gratified by their cordial reception and recalls. Mr. Bispham sang four groups of songs, reducing the last group to two by the omission of Brahms' "Sappische Ode" and Beethoven's "Adelaide," because of the lateness of the hour. As sung his program was:

American:	
All the World's a Stage.....	Huss
Dear Love, When in Thine Arms I Lie.....	Chadwick
There's a Woman Like a Dewdrop.....	Hadley
Follow Me 'ome.....	Shelley
The Hanging of Danny Deever.....	Damrosch
French:	
Ye Gods, How Fair (old song).....	Sauzay
O, Ma Georgette.....	Dalayrac
Open Thy Blue Eyes.....	Massenet
Le Chevalier Belle Etoile.....	Holmes
English:	
Mary Hamilton.....	Allitsen
The Milkmaid.....	Carmichael
Who Are You, Dusky Woman.....	Wood
A Corn Song.....	S. Coleridge-Taylor
It Was a Lover and His Lass.....	Parry
German:	
Archibald Douglas.....	Loewe
The Erl King.....	Schubert

This classification was based upon the nativity of the song writer, otherwise the "Follow Me 'Ome" and the

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"Hanging of Danny Deever," both by Kipling, would have changed places with "Who Are You, Dusky Woman?" and the "Corn Song" of the English group. Of them all Kipling's "Danny Deever," with Damrosch's setting, was superb, and sung so as to bring shivers to the listener. Mr. Damrosch's understanding of the dramatic qualities of the poem was as much expressed in the accompaniment as in the vocal portion, and the artist at the piano was almost as decided an element in the success of the song as the vocalist. In the simulated roll of the drums an effect of the largeness of the parade ground and of distance was given with orchestral tone by a sustained open pedal with light or staccato fingering. Mr. Waller, Mr. Bispham's accompanist, also used this open pedal with a creeping touch to give the horror at the execution of the man, which was so magnificently brought out by the singer. At its conclusion there was a perfect ovation, with recall after recall, given for both song and singer.

Why Henry Holden Huss chose Shakespeare's declaration "All the world's a stage" to arrange as a song one cannot guess. The recitation is monotonous, and the change to the quaver of the old man's voice where "His big manly voice, turning again toward childish treble, pipes and whistles in his sound," is a bit of unpleasant realism arranged for the galleries. The accompaniment is better than the vocal part, especially in the march for the soldier and the quaint English round for the justice. It would be most effective scored for an orchestral accompaniment to Jacques' thoughtful speaking of the lines. The veiled contempt of the words is lost in the arrangement for the singing voice.

Henry K. Hadley's music for Browning's "There's a Woman Like a Dewdrop" was beautiful, and is a song that will last because of the perfect adaptation of the words and music. The French songs were spirited and lovely, and "Le Chevalier Belle Etoile" was vigorous and stirring. Surely the poem was Balzac's "Serepheta" put into poetry. In the English songs the pitiful refrain of "Mary Hamilton," by Frances Allitsen, the words from "The Queen's Marys" was followed by "The Milkmaid," which Mr. Bispham made very "fetching," though the song itself does not amount to much.

Charles Wood has wrought an impressive thing out of Walt Whitman's unpromising "Ethiopia Saluting the Colors." Indeed his musical conception puts much dignity into a queer sort of a poem, a narration of a not particularly noticeable incident—an old darky woman with turbaned head who stands watching the soldiers go by in Sherman's march to the sea, and in response to a question, says she was stolen from Africa and brought here by a cruel slaver. S. Coleridge Taylor has quite missed the negro spirit in Paul Laurence Dunbar's "Corn Song," and has made a pretty English ballad out of it. He evidently knows nothing of the peculiar cadence of negro minstrelsy, with its individual blending of tones and its wild minor chords. The words afford every chance for effective composition.

The two German songs were sung superbly, "Der Erlkönig" in German. We were glad the text was used for which the music was written, as the song loses its power in the translation. It will be seen Mr. Bispham gave us a varied program, every number being enjoyable, as he sang it, and it introduced many little known selections. That we found pleasure in them all is entirely due to the singer, for some of them are ephemeral, with not enough interest to give them lasting value.

Miss Bucklin's contributions to the program alternated with the groups of songs. She played Moszkowski's Ballade, op. 16, the adagio and fugue from Bach's B minor concerto, the "Prize Song" from the "Meistersinger," a scherzo by David, and as encore Grieg's dainty "Lullaby," which she gave with delicate feeling. She plays well, with full, round tone that would seem the work of an older person than the mere girl she looks to be. Her manner while playing is graceful, and she knows how to enter and

leave the stage, not an easy thing to do at Association Hall, where one must go up and down a provoking little flight of steps which leads directly to the stage door. It is a pleasure to see a dignified, composed bearing, after observing the way some women prance or hop in their efforts to appear easy when leaving a platform, and the fussy anxiety lest their gown shall become soiled. It takes grit to let a handsome dress alone when one knows that one must wrestle with gasoline the next morning, but it really pays in the end. Stages should be clean, but, alas! they're not. Miss Bucklin was finely accompanied by Mr. Luckstone.

On Thursday evening of this week, assisted by Arthur Foote, pianist, the Adamowski String Quartet, of Boston, will give a chamber music concert at the hall. The program will include Beethoven's Quartet in F major, op. 18, No. 12, for strings; a trio for violin, cello and piano, by Paine; Brahms' Quintet in F minor for piano and strings, and a Quartet in C major by Foote. The artists are Timothee Adamowski, first violin; Arnold Moldauer, second violin; Max Zach, viola; Josef Adamowski, cello.

Albert Gérard-Thiers, tenor, and Hans Kronold, cello, accompanied by Frederick C. Bannan, gave the second of their three recitals at Wissner Hall on Monday evening. It was as successful as its predecessor, and the artistic program was well presented and heartily applauded. Mr. Thiers' opening number consisted of three songs, "A Cessati," Scarlatti; "Where'er You Walk," from "Semele," Händel; and "Adelaide," Beethoven. This was followed by the Christmas cycle of songs by Peter Cornelius, which Mr. Thiers made popular last year. The third group was a trio of songs by Tosti. Mr. Thiers was in good voice.

Mr. Kronold's selections were the "Rhapsodie Hongroise" and a polonaise by Popper, the Godard Berceuse and Fisher's Tarantelle. He played with beautiful effect, and the people were so still that the faintest pianissimo tones were plainly heard. The concert was closed by Bizet's "Agnus Dei" and Fa re's "Sancta Maria," given by all three artists, and warmly applauded. The next concert will take place on January 16.

The Haydn Choral Society, which draws its membership largely from Stuyvesant and Bedford Heights, gave its first private concert of this season on Tuesday evening, at the new Immanuel Congregational Church, whose pastor, the Rev. Dr. E. P. Ingersoll, is its president. The society has been in being for several years, under its present director, Millard F. Cook. The chorus, which numbers fifty mixed voices, had the assistance of Miss Kate Waldo Peck, soprano; Miss M. Louise Mundell, contralto; Burgess F. Morhous, baritone; Charles F. Mason, organist, and Mrs. Alice Carmen Weeks, accompanist. There was a large audience, who were in a friendly mood and greeted each number with cordial applause. The following pleasing program was interpreted.

"Crossing the Harbor Bar" (Geibel), Haydn Society; organ, selected, Mr. Mason; "Humpty Dumpty" (Callicott), Haydn Society; "Reveries" (Neidlinger), Miss Peck; "The Caravan" (Pinsuti), Haydn Society; "Hindoo Song" (Bemberg), Miss Mundell; "Now Tramp O'er Moss and Fell" (Bishop), Miss Peck and Haydn Society; "I Will Extol Thee" (Costa), Haydn Society; "Without Thee" (Guy d'Hardelot), Miss Mundell; "An Even Song" (Shelley), Mr. Morhous and Haydn Society; "The Rose Leaves Over the Pool" (Chadwick), "Slumber Song" (Smith), Miss Peck; "And the Glory of the Lord" (Handel), Haydn Society; "Hallelujah Chorus" (Handel), Haydn Society.

Still another must be added to the long list of choral societies in Brooklyn. This is called the Brooklyn Choral Society, and is composed of twenty-eight well-known church singers mainly from the Roman Catholic choirs. This club will aim to do for Brooklyn what the Musical Arts Society has done for Manhattan. Thomas H. Downs, organist of St. Thomas Aquinas Church, has been chosen for director, and rehearsals are held in his studio at Ninth street and Sixth avenue. Mr. Downs is a member of the advisory board of the Department of Music of the Brooklyn Institute. This society proposes to give its first concert late in January at Association Hall, with Dudley Buck, Jr.,

tenor, and Miss Mary Bridewell, contralto, as soloists. Its members are:

Sopranos—Mrs. A. Butler, Mme. M. de Chable, Mrs. Frank Johnson, Miss M. Gallagher, Miss Marie Thomson, Miss Anna Jung, Miss Emily Landry and Miss Katherine Riley. Altos—Mrs. Helen O'Donnell, Miss Gertrude Gallagher, Mrs. Campbell-Keogh, Mrs. M. Kennedy and Miss Katherine Wilson. Tenors—Henry Woram, Leo Lieberman, Frank Corbett, H. Barenblatt, William McGinley and Frank McLaren. Basses—Arthur Somers, James Byrnes, Richard Richard Mooney, Oliver Malone, Robert Browne and H. Costello.

Miss Bertha Louise Clark, our Brooklyn violinist, has been playing very successfully at a number of out of town concerts in the past month. On the 14th she appeared with the Diatonic Club at Albany, and on the 15th she contributed two numbers in a fine program given by the Chromatic Club, of Troy, playing the andante and finale from the Mendelssohn Concerto for violin; "Cavatina," Bohm, and "The Bee," Schubert, for which she received fine press notices. Later she played here at the Baptist Temple and yesterday at three church services.

As Christmas came this year on Sunday all the church services had unusually elaborate musical programs. Dudley Buck's cantata, "The Coming of the King," was sung last evening in the Lafayette Avenue, the Classon Avenue and the South Third Street Presbyterian churches and in the South Bushwick and Flatbush Dutch Reformed. It was sung on Thursday night by the choir of the New York Avenue Methodist Church. Brewer's "Corde Natus," Tyler's "The Glorious Song" and Woodman's "A Song in the Night," all new compositions, were given a hearing in many churches yesterday, as was Neidlinger's "Birthday of the King," while of course the "Adeste Fidelis" was sung in all churches, both Catholic and Protestant. The Kaltenborn String Quartet and Miss Maude Kelley, harp, assisted at the Episcopal Church, Jamaica. The "Parsifal" Vorspiel was heard in several churches, besides the usual festival anthems by Dudley Buck, Stainer, and the "Angels' Songs" from "The Messiah." The choir lists took up more than two pages in several of our daily papers. On looking them through one notices that fewer new works were produced than is usual at this season, but the selections are generally of high class, even in churches that are ordinarily addicted to Moody and Sankey.

Christmas music was also much in evidence at the closing exercises of the various high schools. At the Girls' High School the "Cantique de Noel" was the opening number, and was followed by "Silent Night," "Say, Where Was He Born?" and "Nazareth." The boys of the High School sang "God Rest You, Merry Gentlemen," "Adeste Fidelis" and a hallelujah chorus. The same selections were also given in most of the large private schools.

Robert Thallon was assisted at his Saturday morning musicale by the cellist Mr. Boucher and two of his (Mr. Thallon's) pupils. The program included the following:

Unfinished Symphony, Schubert; cello solo, "Kol Nidrei," Bruch; "Invitation to the Dance," Misses Annie and Jessie Hodgson; Larghetto, Second Symphony, Beethoven; cello solo, "Carmen Fantaisie," Hollman; overture, "Merry Wives of Windsor," Nicolai.

Recent letters from Mrs. Tirzah Hamlen-Ruland, who is still in London studying with Madame Lehmann, tell that she has sung four times in the "Elijah" at Cardiff, at Exeter and Plymouth in Sullivan's "Golden Legend," at the Belfast Philharmonic, at the concerts in Glasgow, and at a private concert given by the Duke of Westminster at his home, Grosvenor House. The London Standard speaks of her work at the ballad concert, where she sang Giordano's "Caro mio Ben," which was formerly a favorite with the late Madame Patey, in which Mrs. Hamlen-Ruland displayed the possession of a contralto voice beautiful in timbre and well trained. Among other artists at this concert were Mlle. Chaminade, Ben Davies and Miss Lillie Hanbury. Another London paper speaks of Mrs. Ruland as having "a fine presence and a beautiful voice, peculiarly liquid and mellow in its tones, that has evidently been well and highly trained. There is no mistaking the pure quality of her voice." The South Wales

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Daily News said: "Her fine, rich voice took all hearts by storm," and the *Western Mail* heads its notice of the Cardiff musical society with "A New American Contralto," and among other pleasant things says: "The storm of applause which followed the debut of Madame Hamlen-Ruland ought to promote the knowledge that when something is really worthy Cardiff audiences can give unmistakable evidence of appreciation. In 'L'Ombrosa notte Vien' Mrs. Ruland revealed a contralto of unalloyed genuineness. In this artist both voice and style are true to nature. American has done much for the concert world. Mrs. Ruland has it in her grasp to enrich the musical prestige of her country even more."

Other papers have interviews with Mrs. Ruland, who is studying very hard, but will be glad to return to Brooklyn in April. Since being in London she has added to her repertory "Elijah," "The Messiah," "St. Paul," "Judas Maccabæus," Verdi's "Requiem," Dvorák's "Stabat Mater," Gounod's "Redemption," Sullivan's "Golden Legend," old Italian arias and songs by Schumann and Henschel, studying the last named with the author.

Another new musical social club has been organized on the Hill with an excellent musician, Mrs. Emma Richardson Küster, as director. There are twenty voices, most of them from the now disbanded Cantata Club, and many of them church soloists. The name chosen in the "Chaminade," and though the social feature will be a large element, yet the names of those interested is a sufficient guarantee that good musical results will be accomplished. The first subscription affair will be given at the De Quincy Parlors on January 10 with the following program:

Holy Christmas Night..... Lassen
Incidental solo by Miss Eddy; violin obligato by A. M. Taylor.
Serenade..... Kjerulf
Incidental solo by Miss Boice.
The Dragon Flies..... Bargiel
Violin solo, Melodie..... Taylor
Serenade..... Pierné
Alla Zingaresca..... Tschetschulin
Arthur Melvin Taylor.
Robin Adair..... Arranged by Buck
Rock-a-bye..... Neidlinger
Dinah Doe..... Molloy
Soprano solo, Indian Bell Song (Lakmé)..... Delibes
Mrs E. W. Homiston.

The Birth of the Opal..... Reed
Cello obligato by H. J. Richardson.

This will be followed by a dance, the reception committee being Mrs. W. A. O. Paul, Mrs. B. E. Bassford, Mrs. Frederick Mabbett, Miss Amelia Warren Gray, Miss Laura H. Chapin, Miss Lucie M. Boice.

The society's members are: Mrs. George H. Treadwell, president; Miss Marian W. Morton, secretary-treasurer, and Mrs. E. W. Homiston, Miss Laura H. Chapin, Mrs. G. V. Le Roy, Miss Elsie Ray Eddy, Mrs. James L. Hart, Mrs. W. A. O. Paul, Mrs. Frederick J. Mabbett, Miss Olive C. Swaney, Mrs. Almet R. Latson, Miss Mary McClelland, Miss Susie Boice, Miss Lucie Boice, Miss Jennie Figgis, Mrs. B. E. Bassford, Mrs. Cyrus F. Tibbals, Miss Jessie Crowell, Mrs. Charles Bosworth, and Miss Amelia Warren Gray, accompanist. A. E. B.

Rossl Gisch Plays.

Miss Gisch played with the Arion, of Jersey City; at the Æolian recital, last Saturday; at several social affairs, and as soloist with the "Eichenkranz," Arthur Claassen conductor. She is gaining a strong foothold here. Of her "Eichenkranz" appearance the *Morgen-Journal* said (translation):

With tender hand and arm Miss Gisch coaxed fairy-tones from out her Amati. Full of grace was everything she did, and the young artist displayed entire command over her bow and strings; they are at her entire disposition. The audience warmly applauded and encored her.

Madame Ogden Crane.

The following is from the weekly newspaper called the *New York Weekly Courier*:

One of the most successful teachers of vocal culture in New York is the celebrated Mme. Ogden-Crane. She is a lady of imposing and majestic personality, and, possibly, the strong magnetic force that she possesses to a marked degree accounts for her very wonderful success in her chosen calling. Madame Crane's great experience from the time the great Adelina Patti's brother gave her his wondrous instruction, upon which she has constantly improved all through her church and concert experience, has given her the faculty of telling what kind of a voice you have. She often gives the most delightful entertainments in her own apartments to help the many pupils she is constantly instructing.



NEW YORK, December 19, 1898.

CHARLES HEINROTH'S second organ recital at Ascension Church had a French composer's program.

Good taste in registration, an ample technic, most facile and tasteful transcription for the instrument of the awkward accompaniment to the Saint-Saëns "Samson" aria—these were a few of the noteworthy features of this recital.

Miss Irene Stewart sang stylishly, as she looked, the aria mentioned, and with temperamental qualities and vocal abundance.

A good sized audience attended. Next recital Thursday evening, December 29, at 8 o'clock, when organ transcriptions will form the program.

Violinist Albertus Shelley waxeth busy as winter progresses, as may be seen by this list of engagements for the first half of this merry month of December:

December 1, played in Binghamton, N. Y.; December 4, First Universalist Church; December 6, played at Christian Science Hall; December 11, St. Andrew's Church, 127th street and Fifth avenue; December 11, Grace M. E. Church, 104th street and Columbus avenue; December 12, New Rochelle, recital; December 15, Methodist Episcopal Church, 178th street and Washington avenue.

As the New Rochelle date was his own recital I append his numbers:

Berceuse, M. Rosen; "Alla Zingaresca," Tschetschulin; "La Zarda," Hubay; "Faust" Fantasia, Sarasate; Gavotte, Sasso; Cavatine, Raff.

One of the features of the recital was the singing of Master J. Orner, the boy soprano, who is a pupil of Mrs. Shelley, the mother of our young violinist. This lady is an artist in oil and a linguist besides.

The following letter from a well-known baritone and teacher in an inland town has been received:

MY DEAR MR. RIESBERG—You have no idea how pious the people of — are, especially—well, I suppose we will have to cut down the number for —, and, let us say, the "one hundred and fifty." About three weeks ago we announced a sacred concert for next Sunday evening, for which I inclose program. You will see that no higher class of music could be offered than we intended to give. To-day, on my arrival from —, I was informed by the manager of the opera house that the stockholders of said house could not allow a sacred Sunday night concert to take place in their house, and for this reason the concert had to be declared off. These are the people I am trying to educate. Yours for music, P. D. A.

Some of the numbers of this intended concert would grace any church program.

Well, Mr. P. D. A. may console himself that the Town Council of London has enforced the law of no Sunday concerts. Misery loves company!

Ralph Dayton Hausrath played at James Fitzgerald's recital December 15 at the Lexington Avenue Opera House, and was a decided feature of the program. He is now very busy arranging the orchestral and chorus parts for his Christmas church music, on which occasion he will be assisted by the Scharwenka String Orchestra. Some excellent music may be expected on that day.

Bruno S. Huhn was the organist of the special Advent choral service at St. Peter's Church last Wednesday evening, when the music was by the vested choir of St. Mark's, Brooklyn, E. D., of which T. R. Phillips is organist and choirmaster. The choral numbers, besides the hymns,

were: "Magnificat," Martin; "Nunc Dimittis," Martin; "The Wilderness," Goss; "The Night Is Far Spent," Stainer; "Prepare Ye the Way," Garrett; "When Jesus Was Born," Cruikshank; "The Lord Is Great," Righini. This very extended program may be fun for the congregation, but it is hard on the choir. Seven numbers!

Rutgers Presbyterian Church, Seventy-third street and the Boulevard, will have a Christmas program of American composers' music, as follows, December 25:

MORNING.

Anthem, O for a Song.....Gounod-Salter
Anthem, Hark! What Music Fills the Sky.....George William Warren
Christmas Chimes, carol.....Mrs. Joseph F. Knapp
Two hundred children of the Orphan Asylum.

EVENING.

Anthem, O, Little Town of Bethlehem.....R. W. Crowe
Anthem, Hark! What Mean Those Holy Voices?...Albert J. Holden
Soprano, Miss Jean W. Stevenson; alto, Mrs. Antonio H. Sawyer; tenor, Willis Bacheller; bass, Luther G. Allen.
F. W. Riesberg, organist and director.

Grace Preston, the contralto and pupil of Marie S. Bissell, certainly won honors galore on her recent trip—a double credit to both the singer and teacher. The *Evening Tribune*, Bowling Green, Ky., says:

Miss Grace Preston, the contralto, has a voice of most unusual range and power. She is an artist in every sense of the word. Her interpretations are characterized by dignity, grace and charm and there is an individuality and freshness in her versatility that is more refreshing.

The *Cleveland Tribune* writes:

Miss Grace Preston, it will be remembered, appeared with Nordica in her tour last season. She is an ideal soloist and has a beautiful contralto voice, which is fully cultivated and which she handles to the great delight of her hearers.

Carolyn L. Yeaton rejoices in the possession of numerous artist friends, among others Louise Archer-Rieger, soprano; Hubert Arnold, violinist; Hans Kronold, cellist, and Harry Parker Robinson, baritone, who were united in a musicale given on December 16 at 41 West 124th street; a large music room, appreciative audience, and first-class artists, combined to provide a most enjoyable evening. One who was there writes me:

"It was a fine musicale. Everything went well. Mrs. Archer-Rieger, the soprano, has a beautiful voice—she is a Sweet pupil, and Jessie Bartlett-Davis has special interest in her. Miss Yeaton looked cute and played brilliantly; she must have worked hard to make it a success, and the work showed in results. Harry Parker Robinson, that good-looking Boston baritone, sang Verdi's "Eri tu" with real Italian gusto, his wife, a most capable pianist, playing the accompaniment. It was in every respect on ideal evening of parlor music, and I couldn't help thinking 'what a fine concert company these six would make!'"

All of which is readily believable!

Rossini's "Stabat Mater" was given at Omaha, Neb., by St. John's Collegiate Church, early in the month, conducted by Mr. Sapio, and with De Vere, Broadfoot, Messrs. Mitchell and Dado, as solo singers. Concerning this, and Miss Broadfoot's part, the *Bee* said that Miss B. contributed in no small way to the success of the evening, and the *World-Herald* said: "In the 'Fac ut Portem' Miss Broadfoot electrified the audience with her rich contralto voice of great range and wonderful beauty." Concerning her appearance as Siebel, the *Bee* also said that "her voice showed remarkable compass and equality of tone, and her Siebel left nothing to criticize."

Miss Broadfoot is the well-known contralto pupil of Madame Murio-Celli.

The violin recital by pupils of Albertus Shelley, at the rooms of the Cosmopolitan Orchestra, was a successful affair, a friend in whom I have confidence, tells me. These were the players: E. Urbach, H. Lambert, A. Reich, H.

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TERESA CARREÑO, BEGINNING January 10, 1899.

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Bendheim, A. Baer, K. Snedeker, E. Reuter, Master Orner. Knowing I should be out of town I arranged with this friend to attend, and the result of his observations is herewith presented:

"The eight violins ensemble did most creditable work (members of the Cosmopolitan Orchestra), and really showed splendid training and fine work, and if their first work in public is a forerunner of what they are to do later on, older birds will have to look to their laurels. The duet by Baer and Urbach needed more finish. The solo by Lambert was very badly rendered. Mr. Lambert has no technique. The solo by Urbach was very good, but Urbach needs to apply himself to very careful and conscientious study to do credit to his natural talent if it shall avail him anything in the future. The decided feature of the evening was little Jacob Orner, who played duets from Mozart—a pupil of seven months—who has few if any rivals of two years' study.

Belle Newport, the contralto, continues winning honors and dollars, and with her attractive personality, lovely voice and abundance of that vital spark, temperament, she is sure of making her mark in the vocal world. Among her recent engagements was an appearance at Boston, when the *Woman's Journal* referred to her in most complimentary terms, in part as follows:

"The large and select audience that filled the opera house looked forward to a rare treat, and they were not disappointed. The quality and volume of Miss Newport's voice was a surprise and delight to her hearers, and it is confidently anticipated that she will attain great renown. A brilliant career is before this talented young singer."

Recently we published the list of Albany County vice-presidents of the New York State M. T. A., and President de Zielinski announces the following for Broome County: S. N. Thatcher, who has worked so quietly and earnestly for its good, is the first vice-president, and his associates are Miss Kate Fowler, Mrs. G. Tracy Rogers, Miss Emma Williard Ely, Frank L. Skinner and Miss Persis C. Brown, of Windsor. Owing to the difficulties encountered with the *Pianist and Organist*, the official organ of the Association, which are well known to the members, the executive committee has decided upon *The Concert Goer* to replace it, and it is believed the change will be for the better. An enjoyable session is anticipated for next June, and the people at Albany are already preparing for the entertainment of expected guests.

Eleanor Foster, the pianist, played at the Sesame musicale, in Newark, last week, the well-known Grieg violin sonata, op. 88, with Mr. Kaltenborn; Moszkowski's brilliant waltz, op. 34, selected by some folk "Love's Awakening," and finally the Papini Romanze. Inasmuch as it was a rather private affair, there are no press notices, but Kaltenborn told me the fair Eleanor made a hit. This is small wonder—she is not a Scharwenka-Mason-Joseffy pupil without credit to herself and them. She will play again for Thiers' song recital January 16. Her Yonkers class is satisfactory, and what with concert playing and teaching, she is kept busy.

The Clef Club's forty-fourth regular meeting took place at Café Bristol the evening of December 27. After dinner had been served the following was heard: "Growth of Music in New England from the Barren Days of the Puritans," N. H. Allen; "Banking," Alvah Trowbridge; "Science and the Vocal Art," Edmund J. Myer; "Old and New Harmonization," Bruno Oscar Klein.

The executive committee presented in the above three music lessons and a business lesson (which musicians need) all in one evening, and by four of the most prominent men, in their respective places, in this country.

F. W. RIESBERG.



THE MUSICAL COURIER, THE MARLBORO, 24 RUE TAITBOUT, PARIS, November 22, 1888.

THE FRENCH.

THEIR FAILINGS AND SUPERIORITIES—THEIR ART BASIS.

IN his preface to "Hernani" Victor Hugo says:

"Every change out of the routine means advance. Progress comes through revolution, which is change from routine. Strangest of all is that those who fight against this advancement help the cause quite as much as those who fight to help it!"

If ever there were a time in the history of the world when this thought of a philosopher were apparent to the naked eye it is now here in France.

One must be here on the spot to witness the hand to hand struggle between old and new thought and to remark the daily growing supremacy of the latter. Also to note the beneficent part that the reluctant play in the development. In fact they are, so to speak, the kindling wood by means of which the holy fire catches and spreads through the solid bodies. By their writhing and resistance they open up the tracks by which the others see whither to go toward the light.

A member of the Western World stands aghast to find how much there is here of the old, old thought—the type of thought and feeling imagined by us to have passed from the earth forever. Not only does its existence surprise us, but the stubbornness of its resistance. How stubborn it is! How it fights for its cobweb laden life! How it loves its mould and dust! How it struggles to keep its shroud! But above and beyond all is the wonder spoken of by the author of "Ruy Blas." How resistance has pushed the movement forward! How the crop of new thinkers has grown and is daily augmenting! Almost every day a new stalk is pushed into view. Victor Hugo was a stalk of new thought in his day.

In watching the Sun planet of Unseen Force traverse in its calm and unstaying dignity the big horizon of events one feels like putting out its little lamps and candles of individual solicitude as to result. Calm and dignity, faith and trust enter the mind. The tension of anxiety lets go its hold of the heart, the drawn muscles relax, the whole being gives way and reaches out, the soul smiles and adores.

The French to-day are making frantic efforts to disprove the theory expressed outside, and which has made its way even to their ears, namely, that there is something intrinsically wrong with the race and that decline is setting in. In

this attempt many good things are being said, many of which are true, all of which are admirably stated.

M. Hugues Le Roux brings the climate of the country to bear upon the discussion.

"It is not of the blood of France, it is of the air of France that we should speak," he says, "when we refer to national atavism." He calls Taine to witness that the tremendous activity of the English is due to the necessity in the country for solid houses, for plenty of coal, for heavy provisions and plenty of them, and for thick, heavy liquors to quicken the circulation.

But by the time this activity ceases and this force is expended the man is tired, heavily, brutally finished. Words come no more to his lips, his thought goes to sleep, he does not care to smile, has not saved even the desire to exchange thought with his fellows. He is "las."

The Andalusian, the Arab, is the opposite of this. It costs him no effort to provide for his needs, to live. The heavens are for him so clement, his stomach so little imperious that unconsciously he falls into an unoccupied laziness that breeds melancholy. One has but to examine his face to find in it traces of this condition. It expresses ennui pure, a stupid inertia, which the superficial term "resignation."

France, thanks to the privilege of a clime which shelters it from both these extremes, stands midway between them. As has been written of the country:

"It seems that Providence has created those chains of mountains, invited so many small seas, traced and directed so many fine rivers expressly to make France one of the most beautiful and flowery spots on the earth. France is not tyrannized by her climate. It is a spiritual not a physical local."

M. Le Roux, of course, goes on to assign various superiorities, as a result of this localization, in a manner which does credit to his patriotism.

Enough said, however, as suggestion of a very important truth, namely the part the climate of a country plays in the character formation of its people. That this is true nobody can doubt. But the size of the country has quite as much if not more to do with national temperament. It is only surprising that people do not think of this more than they do.

Conditions of living breed conditions of character. The fact is not dwelt upon sufficiently by those who should by right make of these things first causes.

All the biting sarcasm which enter into the spirit of voyagers when away from home would be chastened did people but reflect upon these facts and their bearings.

Take, for example, this lack of business faculty in France, which has become a by-word with foreigners; this deplorable slowness, routine, absence of initiative and general pettifoggery, so amazing to Americans, and which is the subject of so much general ridicule.

This state of things is largely explained by the comparatively small size of the country, which does not produce, big, heavy traffic, or colossal exchange of relations, and which consequently does not compel expedition in the treatment of affairs. There is no pressure back of things forcing to system and expedition. In fact, the conditions cannot be compared at all, any more than can the conditions of a flower garden with those of a farm or ranch. This country is but a pocket handkerchief beside ours; why should the two be compared?

One who reflects upon the tremendous distances, the boundless resources, the varied and always enormous possibilities of our world of a country will not be surprised at the comparative sleepiness of France. One would be surprised at anything else.

In Central Park, for instance, where the sole business of the place is driving, with a small pedestrian activity, and no commercial concerns, people may take their time, and do so. Each vehicle or person moves according to individual inclination impressed by outside compulsion.

Down on lower Broadway, however, where every horse's nose is in the tail of every cart, and the stream is continuous, imperative, incessant, each horse has got to go; he

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must, or he gets swept aside. Even if physically unable, he gets pushed on just the same, not through mercilessness of the driver behind, but because the next cart is pushing after him again. And so on.

It goes this way because of the tremendous amount of country, of space, of climate, of resource, that is tributary to the commercial arteries. Grain and fruit, vegetables, wood, coal, iron, flour and their composites unearth themselves constantly, stream and flow and push themselves into utilities through our causeways. For America is a world and not a country.

Travelers and residents in France should remember this, and not expect to find the same conditions existing as at home, or to complain if they do not find them.

A man who goes to a post or a telegraph office daily with a message to buy or sell \$1,000,000 worth of property goes there with a wholly different spirit and entirely different manner, too, from one who sends a note of condolence to a friend, on the loss of a parent or of felicitations upon the birth of a child once a year. The administration within the office responds to this feeling. Things move. They must.

Here recently a man brought an action against the telegraph company because by the delay of three days in the transmission of a city message a certain loss was sustained. He was not able to recover damages, as by a law the company is not liable unless the delay has reached twelve days!

The conditions of commercial pressure in a city may be imagined when twelve days is not considered a long delay for a telegraph message! Were the pressure there this rule could not exist, that is evident. But this must not be wondered at by Americans, the conditions which underly commercial pressure being so widely different in the two countries owing to the difference in size and climate.

A lady who was very ill here one winter almost came to her death by the bursting of the waterpipes by freezing and the consequent lack of water at a critical time. The pipes were all on the outside of the house and uncovered.

Of course, if the winters here were as they are in the Northern States, where steady piercing cold is the rule of the season, not the exception, this could not occur. The pipes would be inside and protected. If the Americans who recounted the above fact reflected properly upon its cause they would not have been angry as they were at what they termed "French shiftlessness." And if likewise the French knew of and reflected upon our conditions, so widely different from their own, they would not mock us for our "materialism," our "practicality," our "mechanism" and "love of comfort." They would instead admire them. We are compelled to be systematic, and system leads to mechanism.

The first thing that strikes a foreigner in France is the taken-for-granted condition of things relating to city affairs. The incompleteness of business and travel regulations, the lack of proper signs and indications to facilitate accomplishment of affairs, the difficulty of getting explanations, the sparse and incomplete announcements of entertainments even, and the primitive reception at these places—all point to the idea, common among all classes and about all things, namely, that "everybody knows." Things are taken for granted as in a family by the members who knew them, without thought of the stranger who might be ignorant of the household movements.

It is but of recent years, comparatively, that the French have had such an influx of strangers in the country, and they do not yet know how to handle them, either for their own good or for the strangers'. They have lived comparatively "en famille," and everybody did know "the ways of the house" naturally. The needs of the stranger have evidently not yet been brought home to them. A

foreigner has the greatest difficulty in gaining necessary knowledge and of arriving at results on first days of arrival. By a little attention to details of indication much time and annoyance might be saved. But the natives do not think, because they have not been driven to think for others, and consequently strangers are astonished and irritated.

We on the other hand have no private race life. We are invaded by foreigners of all nations the year round. Our country is a sort of gangway for the passing of the nations. Our arrangements are accordingly made with a view to this condition, and nothing is taken for granted, nothing is left to chance. Everything is laid out by line and rule, by sign and indication. We think of everything and for everybody, less from politeness perhaps than because that the business of the country would be clogged if we did not. At all events, it is a stupid person who cannot at once make his way and become informed as to the current of our life and the means for utilizing it.

But the reason for this flood of foreign element, resident and transient in our midst, is found in the tremendous activity, the varied interests, the extended relations, owing (always the same source) to the enormous size of the country and to its varying climates.

The whole two-sided thing is perfectly logical, if people would but look at and consider it. It is the endless misunderstanding between nations—in their ignorance of each other—which is the source of much of the difficulty between them. It is deeply to be regretted, a great pity, an immense waste.

The time is coming, however, and it is not so far off, when these relations will be made to approach, and what are now sources of misunderstanding and strife and hate will be found to be mutual riches.

Another writer in a similar vein speaks of the difficulty, the impossibility even, of making colonizers of the French youth. He urges the peculiar temperament of the Gaul—sensitive, sentimental, home-loving, full of tenderness and affection, and with a clinging love for family and friends unknown to more nomadic nations.

"Of what use," he says, "to preach colonization? Why insist upon the going abroad of our sons to establish themselves in business in foreign lands? Of what use to strain and wrench, twist and distort nature? Suppose we insist upon exiling our sons. Suppose we succeed even in getting them to feel it their duty to expatriate themselves, will they survive the effort? Can they endure the draw upon their real natures? Can they support the home-sickness that is to them a Calvary? Can they change the warp and woof of centuries of atavism to become practical, hardy, initiative, aggressive and materialistic, as other nations who are born so? And, when it is all done, do they gain more than they lose in so doing?"

So demands the French writer, in the midst of much more to the same effect.

While there is much ground for attention to this view of the subject, it is but too evident to many wise observers that the French have fallen into the habit of excusing themselves for all sorts of failings and weaknesses on the ground of their temperament—their Frenchism.

It is not exactly the fatalism of the Oriental that is here invoked. It is by no means as spiritual, or mystic, or, so to speak, so noble a thin gas that. It is rather an obstinate vanity, an inordinate pride and faith in self (which means self, family and country), by want of comparison with all else, and all others. It is the result of being spoiled by praise of the earth for qualities which did in reality exist, for times that were and that merited it, but that have passed without leaving or tracing a commensurate advancement. This has bred exclusiveness and exclusiveness has bred what is so generally remarked upon—comparative stagnation.

It is as when a little boy has been constantly praised and petted for his silken curls, white skin, lace collars, and pretty shoes, which really were very pretty at a certain age. Later on, when called upon by riper years to take his place among his fellows, to mingle with them; push, compete, and be compared with them, he is found to be a ninny and a weakling.

By reason of the feeling of self-importance, faith in self-admiration for self, esteem for self, and scorn for others engendered by incessant adulation, this boy faces life unprepared for its best activity. He is ingrained in his past, he knows no future. Then he falls back upon his temperament, his peculiar and elected make-up, babbles that he is "comme ça," and must not be expected to be otherwise. He falls out instead of resisting.

To Americans accustomed to self-restraint, independence, sacrifice, endurance, resistance, the forcing of will and control of natural bent for greater good, this skulking behind nature and temperament is excessively irritating.

In fact, one distinctive trait of difference between the American and the Frenchman is that the former boasts of his strengths, the latter of his weaknesses. Not a day passes that one does not hear in public or in private, through print or the human voice, this plaint, always made with a sort of pride:—

"Que voulez vous, nous autres Français nous sommes comme ça!"

For vice, laziness, frivolity and general unresistiveness, as well as for their better and nobler qualities, this self-satisfied consideration of being so and therefore remaining so is held as all-sufficient justification.

The American holds himself responsible for results. The Frenchman puts his Gallicism between himself and them and asks you to accept one for the other. With all due deference and admiration for the finer feelings, much that is laid to temperament here is pure habit, and much that is generally esteemed "sensitive," "clinging" and "house loving" is arrant laziness.

Yet and yet and withal, this thing of heredity must in a measure be taken into consideration. They do possess here an atavism of centuries that is different from ours, formed and crystallized by conditions that are different from ours. It is due to conditions as much as to blood that we have that force of will, self-reserve, self-control and power to dominate weakness in ourselves. We had to be so or die, and we chose the former.

The time is past here for such exercise, and the spirit shows it. The man in an arm chair in the evening has not the vitality of the one who feeds the calves in the morning in the barn. We must take these things into account and let them enter into our estimates. Only this, the French count on them too much, excuse themselves too much and rouse themselves too little to meet the inevitable and the necessary in life. If, indeed, all people on earth ceded to the idea that they should remain as they are and follow impulse instead of controlling it, where would the world be to-day?

When, for instance, a man goes out into a neighboring brasserie and spends his afternoon playing dominoes while his wife gives lessons at 1½ franc an hour, or worse, yet seeks such lessons to give, he certainly is not justified in coming home in full health and appetite to eat the dinner she has earned with the plea:

"Je suis né comme ça insouciant!"

That condition surely might be changed without sacrilege to the laws of the universe. One sometimes wishes that the neighbors might take the matter in hand as they did in the case of Will Harbin's hero.

Likewise, when a great, grown man of twenty-five or thirty sits around the house and condoles with his "chère mère" that she has to work so hard and has had luck, and yet is supported by that chère mère, and must get 6 sous from her in order to ride on an omnibus, in such case really,

JOSEPH JOACHIM VIOLIN SCHOOL,

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however beautiful may be "affection" and "sentiment" and "home clinging," it should be well shaken out of this fellow by a strong hand, and he be put to work for the good of himself, of his mother, of society in general and of the law of the eternal fitness of things.

At home when a man is a shirk, if he has no one depending upon him he is let live and encumber the ground. If he has women depending upon him he gets well kicked in one way or another. Here if a man is a shirk with women depending upon him he is called—an "artist," a "sensitive," a "temperament," and fondled.

All men are not like this, of course, but there are more who are than should be.

Here again we must take into account the why.

There is first of all the traditional, theoretical, scholasticism, which makes penwipers and inkwells, bookmarks and blotters of the youth quite into baldhead age. Then the military service, which breaks in at a moment the most critical, and leaves its mark after it has passed. The lazy disposed shirk under it, as being not worth while to commence anything till after the "service militaire." In many cases, after the service militaire, one is unfit or indisposed for commencements. Then there is the higher military service, which is essentially crystallizing; and worst of all, there is the shirk through a so-called amour propre in regard to the position one may adopt in life, and which must be in line with the class of his family in order to be respectable!

An American boy, son of no matter what order of family, will, if need be, go out barefooted and sell newspapers and pull himself and his family up into the Presidency or the palace. A French boy will starve and eat from the earnings of mothers and sisters, rather than degrade the family by going back a step in the grade. In this he is not altogether to blame, as he is so taught and brought up.

Much that is inexplicable in French life and character may be resolved by finding in their inherent art spirit the key. Almost every fault or weakness of which foreigners complain, almost every incongruity before which the foreign mind stands non plussed, may be referred to this.

Of this art spirit, what it is, how it operates in the French mind, and its influence upon French life and character, see next week.

FANNIE EDGAR THOMAS.

(To be continued.)

Mlle. Carol-Badham.

Mlle. Carol-Badham, the celebrated cantatrice, who has been doing a great deal of work lately in the salons of the élite of this city, has one of the most artistic announcements of the season. While she has her hands full with a large class of successful pupils, she still has the time to devote to the large number of engagements she has already made and is arranging for musicales, concerts, &c. She is under the control of Townsend H. Fellows, who is booking for her a number of dates.

A Max Bendheim Pupil.

Max Bendheim, that well-known and successful teacher of Carnegie Hall, has many successful pupils who are doing most artistic work this season. One of them, Miss Zetti Kennedy, whose name is very familiar in musical circles, was the soloist with the Philharmonic Club at Lawrenceville, N. J., and she was accorded, on that occasion, a most flattering ovation. Mrs. Clara Henley Bussing, soprano, is another of Mr. Bendheim's pupils. She assisted Miss Genevieve Bisbee at her recital recently, with Wm. Kuchenmeister, violinist, and her artistic work on that occasion brought forth many comments of genuine praise. She is a most artistic singer in every sense of the word, and Mr. Bendheim may well feel proud of her.

S. G. Pratt's "Chopin Evenings at Home."

THE second evening of Chopin's music given by S. G. Pratt, at the West End School of Music, No. 176 West Eighty-sixth street, Monday evening, December 19, brought to the music lovers of the West Side who were so fortunate as to receive an invitation the following program:

Etude in C minor, No. 12, op. 10 (The Revolution).
Mazurkas, Nos. 5, 10 and 25 (Peter's Edition).
Impromptu, A flat, op. 29, No. 1.
Polonaise, op. 26, No. 1, C sharp.
Nocturnes, op. 37, Nos. 1 and 2.
Third Ballad, in A flat, op. 47 (with analysis).
Second scherzo, B flat minor.

S. G. Pratt.

Addenda—
Antique minuet and pastoral.....Pratt
Dwarfs' Dance.....Pratt
On Wings, etude.....Pratt
By the composer.

The pianist gave a reading of the mazurkas, especially the No. 25 (Peter's Edition, in B minor), that evidenced a keen insight into the master's poetic and anecdotal mood. The familiar impromptu in A flat was given with a finish and brilliancy leaving nothing to be desired, while the pleading tenderness of the second part was delivered with a delicacy and depth of feeling which lent a tonal halo to the passion and despair it expresses. The same characteristics clothed the nocturnes in G, and the well-worn polonaise with a new life and significance, which stirred the audience to enthusiastic applause.

Mr. Pratt's analysis and description of the third ballad gave an added charm to that much abused but symmetrical work, and the performance of this, as well as the scherzo, was characterized by a fire and force, as well as a refinement and variety of expression, that fairly electrified the choice circle of West Side musical connoisseurs who were present.

Townsend Fellows being taken suddenly ill with the grip, his place was taken at a moment's notice by Miss Lucie M. Boice, of Brooklyn, who sang several ballads with an artistic finish and beautiful tone, which completely captivated the audience.

Hadden-Alexander Recital.

What was termed an "Interpretative Recital" was given by this pianist, at Madison, N. J., before the Thursday Morning Club, at the residence of Mrs. Louis Sayre, a fortnight ago. She combined with Miss Emma Elise West in several simultaneous numbers, such as "The Soul of the Violin"; Nocturne in C minor, op. 48, Chopin; "The Fairies of Budapest" (prose poem), Eugene Field, and musical accompaniment selected from "Woodland Sketches," MacDowell; "Sylvan Suite," Brockway; "Fantaisiestücke," Schumann.

Anna Miller Wood.

At the third of the series of four concerts that is being given at the First Parish Church in Lexington Anna Miller Wood sang. The concert was excellent throughout, and Miss Wood's success was of such a character that she was immediately re-engaged for another concert in April. Miss Wood's time is very full of concert engagements and teaching. On the 13th she sang at St. Paul's School in Concord, N. H., when Miss Alice Coleman played her accompaniments. Miss Wood sang there last February, and is to sing again this winter for the school.

On January 11 Miss Wood will give a concert in Boston, on the 18th she will sing "In a Persian Garden" in Newton Centre, and on the 19th this will be repeated in Cambridge before the Cambridge Musical Society.

Since her return from California Miss Wood has had her time fully occupied, continuing her success of the past two years.

The Gamut Club.

A PUBLIC meeting of the Gamut Club took place Tuesday evening of last week in the "Old First" Presbyterian Church. A very large audience was present. It was a Beethoven night. The Rev. Howard Duffield, pastor of the church and president of the club, pronounced a singularly able address on Beethoven's Fifth Symphony, explaining its structure and the musical content of each movement. A more intelligent and lucid verbal exposition of this immortal work has rarely been given. The preacher discovered a deep musical knowledge, and his discourse was couched in the most beautiful diction. Some of his illustrations were very forceful. The address was listened to with rapt attention, and the audience would have applauded had applause been permitted.

William C. Carl played the overture to "Egmont" most effectively. Later he played, as only a master organist can play it, the entire Fifth Symphony. The orchestral effects he produced were really surprising. At times the organ sounded like a great orchestra. Few of the organists of the present day could reproduce Mr. Carl's performance. Not only did the player give to each passage its legitimate effects, but he brought out the beauties just as effectively as an orchestra. His tone-coloring was oftentimes so florid that one could easily hear the violins, oboes, flutes, clarinets, bassoons and other instruments for which the work is scored. Mr. Carl's pedaling was skillful in the highest degree. While he was performing the Symphony the organist held the exclusive attention of every auditor.

The next private meeting of the Gamut Club will be held Saturday evening, January 7.

Hastings Songs.

"A Red Rose" continues to lead in the popular sale and demand, although the other songs are gaining a hold, both among professionals and the people. Robert Hosea, baritone, made a pronounced hit with the "Red Rose" at a concert at Mendelssohn Hall last week. The song pleases everybody, and seems invariably to guarantee the singer a success.

A Church Musician.

Charles Whitney Coombs ranks among the most popular of our modern writers of church music, and during the Christmas season his name is a prominent one. "Bethlehem," "The Christ-Child," "The Christmas Herald," "The Angel of Light," "How Lovely Upon the Mountains" have all had large sales, and his two new anthems, "Where Is He That Is Born King of the Jews?" and "Sing, O Daughter of Zion" (published by G. Schmirer), are among his best productions. Mr. Coombs leads a busy life at the Church of the Holy Communion, where he has a fine choir, and devotes a large part of his time to teaching voice, piano and organ, having many pupils from all parts of the country.

Adele Lewing's Success.

Miss Adele Lewing, one of the most brilliant and scholarly of the women pianists in this country, is filling some important concert engagements. Recently she achieved a great success in Princeton, N. J. She gave a program of such works as Beethoven's "Sonata Appassionata," Capriccio, by Rheinberger; "Forest Bird," by Robert Fuchs; "Widmung," by Schumann-Liszt; "Romance," by Schumann; "Soirée de Vienne," by Schubert-Liszt; three Chopin numbers, and three compositions of her own. Miss Lewing was assisted by Miss Hildegard Hoffmann, soprano, who sang songs by Schumann and Schubert and Adele Lewing. The *Daily Princetonian* gave the pianist and singer a handsome notice, and they were congratulated by a number of musicians who were in the audience.

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Report of the Berlin Committee of Investigation.

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To the Committee who undertook to pass judgment upon the merits of the Virgil Practice Clavier and Virgil Clavier Method the two following questions were respectfully submitted:

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Answer—No! On the contrary, we have, by witnessing the accomplishments of eight young pupils—boys and girls—who had only been instructed for four months in the Virgil Technic Method, arrived at the conclusion that by appealing to the mental faculties of the pupil—in a manner entirely foreign to the usual elementary instruction—an excellent foundation for the real musical education is laid.

(Signed)

OTTO LESSMANN.
FELIX DREYSCHOCK.

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In the Virgil Method the intellectual and physical faculties of the pupil are equally developed. By dispensing with the piano tone an element distracting the attention is abolished. The pupil at first is not tempted to divert his attention by listening to the sound produced, but he is all the more obliged to concentrate thought and will exclusively upon those things which are essential to technic, viz., position and movements of the arms, hands, fingers and muscles. By means of an extraordinarily ingenious system of exercises, constructed with the utmost logical consequence, a far more perfect training of the executive powers is provided than has been the case hitherto. Only after a sufficient use of the toneless Clavier is the practice of tonal effects begun which is now better and more easily attained since better conditions have been established. That the system of exercises of the Virgil Method, which are but indirectly connected with music, might cause the dulling of musical perception and diminution of musical progress, must be totally excluded. The contrary rather is the case, for eight pupils whom we had the opportunity of examining at the beginning of their studies, and again four months later, showed an unusual exactness in the keeping and subdividing of a given time, and were more advanced with regard to hand gymnastics, stretching ability, independence and mobility of fingers, and in the skill to execute varieties of touch than is usually the case with an average pupil after the same amount of study. The Virgil Method may therefore be regarded as an essential means for furthering piano technic, and its general adoption is strongly recommended.

(Signed)

Dr. C. KREBS. PHILIPP SCHARWENKA. Dr. OSKAR BIE.
N. B.—The whole committee were unable to meet on the same day, hence there are two reports.

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NEW YORK, WEDNESDAY, DECEMBER 28, 1898.

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National Edition.

THIRD SECTION.

THE First and Second Sections of THE MUSICAL COURIER, published respectively July 4 and December 7, 1898, represent the most impressive specimens of music journalism ever produced. The success of these editions has been unparalleled and offers the best evidence of the permanency of the movement to give to the world a correct and comprehensive idea of the extent of the musical movement in America—a movement introduced and to be perpetuated by the representative paper, THE MUSICAL COURIER.

These editions will be followed early next year by the Third Section of the National Edition, which will contain great features of permanent literary value, such as are found in the First and Second Sections.

Many of the best known musical people of America not in the first two sections are already enrolled for representation in the Third Section, and all those who desire to be identified with it should send in their applications as soon as possible.

Sections I., II. and III. will be bound in one volume, which can be had for \$5. The price of the First Section is now \$3, and of the Second Section \$1.

A MONTH before the appearance of the Second Section of our National Edition we notified all the local news companies here and throughout the country that their orders should be placed in time and a full complement of copies would be supplied. Therefore all those news companies that failed to place orders large enough need not complain now that they find themselves short and must pay the advance price. We gave ample notice and filled all orders promptly, taking care of the news companies at most distant points first, much to the discomfort of those in proximity and right here in the city. The demand for the Second Section is now over 10,000 copies beyond the edition, and we are unable to supply anyone. Copies cost \$1 each, and they are difficult to get at. The Second Section was simply absorbed the moment it was seen.

WE reprint elsewhere two articles from the New York *Herald* of recent dates, because the *Herald* is read only in this city and vicinity and chiefly by persons who are not musical, while THE MUSICAL COURIER is read all over the globe by all musical people. The two articles refer to international operatic matters.

THIS was in Sunday's *Times*:

"Rafael Joseffy is authority for the statement that Richard Burmeister's orchestration of Liszt's 'Concerto Pathétique' is not the first. Some years ago Mr. Joseffy wrote to Liszt asking his permission to make an orchestral arrangement of the work. Liszt replied that he had just received one from Reuss. Mr. Joseffy says that this proved to be a good piece of work, but much inferior to that of Mr. Burmeister."

The story of Mr. Burmeister's adaptation and its superiority to Reuss' appeared in THE MUSICAL COURIER, October, 1897.

THIS issue of THE MUSICAL COURIER will be twenty-four hours late, on account of the Monday holiday.

FROM the Sunday *Herald*:

"The Paris *Figaro* prints a Christmas canticle especially written for it by Guilment, who one day promised it to René Lara, the *Figaro's* musical editor, as they were both crossing the Atlantic. M. Lara says he was walking about the deck when he heard an adagio from the 'Sonata Patetica,' apparently coming from the depths of the vessel. He went down below, and found Guilment at the piano, and he did not leave him until he had begged the promise of the original composition for his paper."

THE musical people of America, the ambitious and talented American artists, will never be able to gain headway so long as the foreign high salary crime continues to be perpetrated upon the American public. There is no opportunity to make a career in a country which is throttled by a system that makes an unnatural selection, based upon a prejudice against its own product. THE MUSICAL COURIER's fight against opera under foreign auspices must prove successful, because it is conducted on a principle that insists upon the recognition of a law of nature. If we start out by insisting that artists can only be artists provided they are foreigners, we are following an unnatural tendency, which must bring us to grief. In fact it has brought the American musical pursuit to grief already.

THE London *Spectator* publishes the account of a truly diabolical invention:

"Details are given of an invention which fills us with dismay. According to the account furnished by the inventor, his new phonographic voice-trumpet magnifies musical and vocal sounds in such volume as to render them unendurable in a room and satisfactorily distinct two miles off. In time he hopes to extend the stentoraphonic capacity of this terrible trumpet to thrice that distance. His first idea was to enable ship captains to converse in a heavy sea fog or at night. Now, however, he has realized that by the aid of his sound magnifier telephones can be made which will allow a political speaker or professional vocalist to entertain three or four audiences seated in halls wide apart at one and the same time. The power which is thus placed in the hands of those who are fond of hearing their own voices is nothing short of devastating. Imagine, again, the inflammatory effect of a debate in the French Chamber being 'switched' onto the working quarters, or of Sir Ellis Ashmead-Bartlett simultaneously ravishing the ears of the House of Commons and of a 'demonstration' in Hyde Park. Seriously, it is impossible to profess enthusiasm for an invention calculated to enhance the dominion of din, under which modern dwellers in cities incessantly groan."

A chance to listen to a symphony concert in the seclusion of one's room!

THE WEEK AT THE OPERA.

WE declared some time ago that no criticisms of the operatic work at the Metropolitan would appear in THE MUSICAL COURIER until some novelty was given or the average of the performances higher. We see no particular reason why we should change this rule except to call attention in this instance to the particularly poor quality of the performances during the past week. We do not refer to last Monday evening. To hear Jean de Reszké is always an artistic pleasure, and in conjunction with Sembrich a rare treat. But take the "Carmen" performance, for example. Was it worth \$5 to sit in a stall and see Zélie de Lussan's commonplace hoyden and listen to her still more com-

monplace singing? Albers, who might have proved an agreeable Escamillo, was too sick to do himself justice, while Saleza, with the exception of one lyric outburst in the Flower Song, was anything but an ideal Don José. Eames is Eames in everything she essays—fashionable, high bred—but never for a moment losing herself in a part. Consequently her Micaela is not a characterization. The minor roles were woefully miscast. Mancinelli conducted in a hurry.

"Lohengrin" Friday night was poor. Dippel is not strong enough for the part. Bispham looked as Telramund like a Mime, and Eames did not sing well. Her voice is not well posed, and so the upper tones are wearing. Her German is poor. Meisslinger as Ortrud was less than mediocre. Schalk conducted like a schoolmaster. All this for \$5! "Faust," at the matinée, was amateurish. Melba was not in good form. She is not an ideal Gretchen. Saleza is not suited to Faust, and Plançon's Mephisto is too feminine and without virility. Mantelli, Bensaude and the rest—? At the evening performance of the "Barbier" Sembrich, Campanari, Carbone and Salignac proved a strong quartet, but Edouard de Reszké was missed. And this is a sample week of the opera!

WAGNER IN ITALY.

IT seems to most of us rather late in the day to discuss the influence of Wagner on the modern music drama. Yet this is what your old friends, the Italians, are doing. A gentleman of Bergamo is engaged in denouncing the adulteration and corruption of Italian music by the pernicious Wagner. Bergamo, it may be remembered, was the birthplace of Donizetti, the "inventor of melodies," as his epitaph describes him, and therefore Signor Bettoli is arguing to some extent *pro domo sua*. Wagner, he cries, is a sweet poison that intoxicates, and slays, and others are just as bad. Händel, Gluck and Weber have all contributed in reducing Italian art to a state of decrepitude.

The cudgels have been taken up in defense of Wagner by a writer in the *Mondo Artistico*, who admits the decline in Italian music, and attributes it to the obstinate adherence by Italian composers to antiquated forms. Every form of art dies when it becomes crystallized and cannot see beyond its own limits, when it does not feel the influence of new times, of new tendencies and new tastes. Music, like the sister arts, if it wishes to live, cannot remain stationary; if it does it becomes conventional, and conventionalism is the death of art. In our restless, feverish modern life more complex sensations are demanded than were required in old times. Technical virtuosity is no longer the end of art, and the form of opera no longer depends on conventional forms. Before Wagner Italian composers had to confine their inspiration within certain established forms. The arias, the duets, the trios all had to be written according to rule, and woe to the man who dared to write an aria without preceding it by a recitative and following it up with a cabaletta! Here is the root of the evil.

Take the twenty years, writes Signor Bersellini, from 1865 to 1885 and you find Marchetti, Gomes and others less known failed because they adhered to forms whose day had passed. Even Boito failed with his "Mefistofele" at first. Not till he had introduced new blood and new forms, not till, like Walther in the "Meistersingers," he had revolted against the rule did he make a success. Boito, indeed, was the first in Italy to discover that he must look to other fields of art. Verdi, too, in his "Otello" and in his "Falstaff," is affected by the new tendency. In the comedy as well as in the tragedy he recognizes Wagner's principle that in operatic music, music is the means of expression, but the first aim is drama.

To accept this principle is not imitation of Wagner; it is merely the acceptance of new means

whereby the artist seeks to manifest his own individuality and ideality. The younger school of composers have accepted Wagner's formula, but are in no sense imitators. Puccini, Giordano, Mascagni, Leoncavallo, are still young, and although many of their works have not been received with enthusiasm, they have given proof that they are moving in the right direction.

1898.

THE passing of 1898 does not leave many musical memories; memories of a pleasant sort. Death has been unusually active with his scythe. Anton Seidl, S. B. Mills, George F. Bristow, Max Alvary, Edouard Remenyi, Conrad Behrens, George Werrenrath, Nicolini, Leon Carvalho, Adolph Neuendorff and Adolf Carré are the more prominent names that occur to us at the moment. The death of Seidl was the most important event of the closing year. Seidl did not make much of his stay in London, but then he was a sick man. His triumphs at Bayreuth in 1897 vindicated the critical judgment of his many admirers in America. His death upset many schemes. As conductor of the Philharmonic Society, he never did much in the matter of disciplining that august body, but he certainly contributed to its reputation. A strong, magnetic personality, and a possessor of the Wagnerian tradition, Seidl will long be remembered as a Wagner conductor, pure and simple. With classical music he was not in close sympathy.

Leon Carvalho was director of the Grand Opera, Paris; Adolf Carré of the Opéra Comique in that city. Neuendorff was a well-known conductor here, and only last week we wrote the obituary of Mr. Bristow, while elsewhere in this issue may be found Mr. Mills' history. Werrenrath was a popular tenor years ago, and Conrad Behrens an excellent bass. Any undue mention of the late Nicolini would be out of place, for is not his widow, Adelina Patti, soon to wed Baron Cederstrom? The "funeral baked meats," &c.

Musically there has been nothing startling. In piano music Franz Rummel played Stenhammer's Concerto in B flat minor, a strong but at times diffuse work. One longs for some of Grieg's reticence. The variations for piano and orchestra by César Franck were interesting. They were played by Raoul Pugno, the Parisian pianist. Siloti gave us some weak Russian music by Liadov and Rachmaninoff. His own performance of Tchaikowsky's second concerto was the best thing he did here. He is a virtuoso of academic build. We had E. A. MacDowell's Indian Suite at the Philharmonic Society, and among the novelties in pianoland are his exquisite "Sea Sketches," recently reviewed; also his poetic "Lancelot." Henry Holden Huss' imaginative scene for soprano and orchestra, "Cleopatra," was very well sung by Clementine de Vere at the Philharmonic. This same society may be congratulated for throwing open its doors to the American contralto Josephine Jacoby, who recently sang with much success arias by Gluck and Saint-Saëns. Horatio W. Parker's oratorio "St. Christopher" was sung with success at the Oratorio Society festival last spring. This society is now conducted by Frank Damrosch, his brother Walter devoting himself to composition, and with indifferent success, as was shown in his mediocre "Manila Te Deum." Walter Damrosch is out of New York musical life altogether, for the Symphony Society is no longer in existence.

A symphony by Mrs. H. H. A. Beach, of Boston, was played at a concert of the Boston Symphony Orchestra, by Mr. Paur. It did not prove very original. C. M. Loeffler's violin Divertimento made a profound impression. It is daring in orchestral color and treatment, and the solo was played with remarkable virtuosity by the composer.

The other orchestral novelties of the year were

not exciting. Chassu's "Viviane" was weak Wagner and water. Mr. Paur produced it at one of his symphony concerts. Siegfried Wagner's symphonic poem, played at a Philharmonic concert under Seidl, was simply stupid, nothing more. The Charpentier Italian Suite was reviewed in our last issue. Harry Rowe Shelley's second symphony—in E minor—was successfully played in St. Louis last week, under Ernst.

Among our musical visitors were Rummel, Josef Hofmann, Ysaye, Pugno, Henri Marteau, Gérardy, Rafael Roseffy, Xaver Scharwenka, now in Berlin; Richard Burmeister, now a resident here; Rosenthal, Guilmant, Burmeister, Adele Aus der Ohe, Madeline Schiller, Melba, Nordica, Eames, Krauss, Emil Fischer, who has retired from public life; the De Reskés, Schumann-Heink, Van Dyk, Dippel, Saleza, Van Rooy, Plançon, Henri Albers, Franz Schalk, the conductor, and Ovide Musin, who has settled here.

The two operatic novelties by Giacomo Puccini proved delightful. "Manon Lescaut" and "La Bohème" are works by a man of profound scholarship, melodious "geniality" and dramatic originality. The Royal Italian Opera Company did some excellent work in both compositions. The Castle Square Opera Company, at the American Theatre, has inaugurated a new departure in matters operatic. For a modest sum capital performances of standard opera in English may be witnessed. Up at the Metropolitan same old operas, same old singers, at same high old prices, are in the same old high-salary rut. The Ellis Opera Company will not play in New York this season. Melba heads it and Walter Damrosch is conductor. The company is composed of the same mediocre material. It played here last January an engagement of a few weeks.

The Boston Symphony Orchestra is now headed by Wilhelm Gericke, Mr. Paur having resigned. Emil Paur conducts the Philharmonic Orchestra as it was never conducted before. Ardent, vigorous, essentially a temperamental conductor, Paur is at the head of the orchestral situation in New York. He has formed a new symphony orchestra, which is doing strong work, and altogether his residence is of tonic benefit to music.

In 1898 THE MUSICAL COURIER has prospered, and brought out two huge National Editions. Just wait until you see the third, in 1899!

CRITICISM OF ART.

AN intrepid Frenchman with a Spanish name is discussing in the *Revue Dramatique* the question: "If we can judge Wagner or if we must worship him." (We venture to translate *rendre un culte* by a word which some folk know from the Marriage Service and others connect with the Lord Mayor of London.) Before he plunges, however, into the depths of his argument, he does what must seem strange to many of our music critics. With true Gallic logic he begins by examining what we mean by criticism and what it ought to be.

Rhetoric has always been at the bottom of art criticism, and hence it arouses the disgust of all sensible men. That one duffer prefers this thing to something else, and renders verdicts based on his own taste, is of no importance to anyone. To know the opinion of one great man about others is of value as revealing part of the great man's character. "When Wagner speaks of Beethoven he places his whole intelligence at the service of his heart; he gives the reasons of his love, and nothing can be more useful."

The reason of loving a great man is the highest effort of criticism, the goal where all particular criticism ought to end. For the most part, most people understand almost nothing about a great work. They have heard that it is pretty, and they have a dim suspicion of some concealed beauty. They go no further. Till Wagner, in 1869, no one had pene-

trated the soul of Beethoven. Not that he was capable of showing it exactly as it is, but he was capable of forming a dream from which it was never absent, of creating a worthy image of it. It requires a genius to speak about a genius. Professional critics feel this; they feel its necessity, and the proof is the trouble they take to escape from it. The most hardened critic, the most learned and the most useful, recognizes in secret the superiority of the judgments of a genius over his own. The perfection of criticism depends only on the personal value of the critic. The rhetorical critic expresses his taste, Goethe expresses his. But Goethe's is full, strong, powerful as the man himself; the rhetorician's is as empty as his rhetoric. The rhetorical critics for the most part say nothing unless they introduce some personal dislikes. But heaven has been kind enough to make them interested in themselves, and to have no doubt that they interest others. Hence their personal controversies. So much for the critic of taste.

But there is another class of critic. That is the learned critic. He smites down the rhetorical critics with his ponderous science. He refuses to judge works, he writes a history of them, he follows the author's life from day to day, he makes all kinds of researches, he is perfectly content when he has displayed his object in all its aspects. A work explained is a perfect work; at all events, it is his work. The learned men publish Beethoven's notes, his correspondence, leave no obscurities in his life or work—very fine!—but it is Wagner who will make an admirable portrait of the great man. A painter might say to these men: "Give me my colors, my brushes, my canvas, I shall thank you. But neither chemist, nor weaver, nor optician can paint the portrait. That is mine to do."

The present time, when science reigns everywhere, has a most gross conception of art criticism. In music it is mere fashionable chatter, biography or a display of technical knowledge. Anyone can get it up with two or three books—a year's study will put you up at the head. Nothing can be more opposed to the soul of music than this material view of art. For example, Mr. Houston Stewart Chamberlain is an admirable biographer of Wagner, he knows his hero, he has verified his facts, he loves him and admires him above all things, but he gives us a system rather than a man. He proceeds like a naturalist describing a species. But a great man is not a species, he is a person, first of all, and Chamberlain, while as an excellent historian he shows us the work of Wagner piece by piece, does not show us the soul of this work, that is Wagner himself. A full intelligence of an Art, of a work, and a fortiori of a man demands imagination. It is this that introduces that element of heart, that force of love, which life cannot do without. In criticism the work of the imagination is a judgment.

Returning to H. S. Chamberlain's book, M. Svares opines that he has founded the national cult of Wagner, which under his hands is not repugnant to reason, but satisfies it. According to his system every work of Wagner has its sufficient reason; we must not compare "Lohengrin" to "Parsifal," or the "Flying Dutchman" to "Tristan." Each is a masterpiece, for it is the masterpiece of what Wagner was at the time. "Tannhäuser" is a masterpiece of one period, "Parsifal" of another; so, too, is "Die Feen," so is his oratorio, "Das Liebesmahl." Such is the end to which reason and science lead. The facts are everything, the man nothing. To understand the man, we require imagination. A cult of Wagner is a proof that we do not know him. Mankind always worships what it does not know, and accepts dogma to avoid the trouble of thinking.

"Yet," writes M. Svares, "a strange charm emanates from these pages of Wagner. His passion galvanizes the hearts of a decadent society. He gives strong drink to babes, it revives the exhausted creatures, and—ends them. It is a magic enchantment. The whole century has drunk Isolde's love

draught. His music is the Circe which changes men to swine, to asses, to sheep, but always makes them dream. Wagner reigns over the sensibility of our times more than any artist. And when sensibility is conquered, Reason offers herself as a willing slave. Like Kundry, she exclaims, "Diener, dienen."

We await with interest M. Svares' own judgment on the Master.

SEBASTIAN BACH MILLS.

SEBASTIAN BACH MILLS, the once celebrated piano virtuoso, died at Wiesbad, Germany, last Wednesday morning, from a paralytic stroke. Mr. Mills, or as he was familiarly called, S. B. Mills, was one of the best known and most admired piano virtuosos in the country. He was born in London, 1838, and studied piano with Cipriani Potter, Sterndale Bennett, Moscheles and Liszt. Under Hauptmann, Reitz and Richter, at Leipzig, he studied harmony. In 1855 he was organist at the Roman Catholic Cathedral at Sheffield, and in 1859 came to this country. He at once became famous. He made concert tours throughout the United States and Canada, also in Germany



SEBASTIAN BACH MILLS.

in 1859, 1867 and 1878. As a teacher Mr. Mills was very well known, and his compositions, such as the tarentellas, the "Venetian Barcarolle," and others, enjoyed considerable vogue. Mr. Mills married Miss Antonia Young the year of his arrival in America, and leaves a widow and four sons. Last April, being in failing health, he went with his wife to Germany. He was much beloved personally, and a familiar figure at Steinway Hall.

Mills was one of the musical coterie consisting of Theodore Thomas, William Mason, Richard Hoffman, Camilla Urso and a few others. He became an honorary member of the Philharmonic Society in 1866. Mr. Krehbiel, in the *Tribune*, gives the following record of Mr. Mills at the Philharmonic Society:

Season.	Date.	Principal work played.
17th—March 20, 1859.		Schumann's Concerto.
18th—February 11, 1860.		Moscheles's Concerto in G minor (first time).
19th—December 22, 1860.		Schumann's Concerto.
20th—November 9, 1861.		Chopin's F minor (first time).
21st—January 31, 1863.		Beethoven's G major.
22d—November 7, 1863.		Hiller's in F sharp minor (first time).
23d—November 5, 1864.		Weber's Polonaise Brillante, op. 72, with Liszt's orchestration (first time).
24th—November 4, 1865.		Concerto in C (posthumous, Mozart) (first time).
25th—April 20, 1867.		Liszt's in E flat (first time).
26th—February 1, 1868.		Schumann's.
27th—January 9, 1869.		Beethoven's in E flat.
28th—January 8, 1870.		Chopin's in F minor.
29th—November 26, 1870.		Liszt's in A.
30th—January 6, 1872.		Reinecke's in F sharp minor (first time).
31st—January 18, 1873.		Chopin's in F minor.
32d—January 17, 1874.		Henselt's.
33d—February 20, 1875.		Schumann's.
34th—April 22, 1876.		Chopin's in E minor.
35th—February 17, 1877.		Hans von Bronsart's (first time).
36th—November 24, 1877.		Raff's Suite, op. 200 (first time).

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A MERRY war seems to be raging in Germany between the music publishers, performers and composers. THE MUSICAL COURIER called attention some weeks ago to the exertions of Richard Strauss for the protection of composers, and also to the Leipzig meeting of all parties interested in the formation of a new society that bears the title of the "Anstalt für musikalisches Aufführungsrecht."

The constitution and articles of association of this "institution for musical performing rights" have been approved of by the Minister of the Interior. The institution, as its circular informs us, was founded by 550 members of the General German Music Society, and 360 members of the Society of German Music Publishers. The directory of the institution consists half of authors and half of publishers, and the various committees are selected from authors, lawyers, capellmeisters, &c., with one music publisher apiece. The collection of royalties is based on a German law of 1870. In France German authors and publishers were not admitted to the rights allowed by French law to French authors and publishers, but now the institution for performing rights has behind it all the French, Italian, Austrian and nearly all the German productions. The circular of the institution points out that, if some German authors refuse to admit their rights, the performing rights in most cases belong exclusively to the publishers. It adds that according to the articles of the institution all composers, even if they do not belong to the institution, have a share in the advantages and that the publishers freely renounce their share for the benefit of the composer.

Against all this a newly organized society in Berlin protests, and warns all parties in any way concerned with musical performances to have no dealings or understandings of any kind or sort whatever with the said Anstalt für Musikalische Aufführungsrecht. It appeals to all concert impresari, concert agents and directors, all musical societies, musical performers, all persons in any way connected with industrial enterprises in which musical performances form a part, to avoid the said Anstalt. Among the names signed to the circular issued by Das Bureau der Genossenschaft Deutscher Komponisten is the name of Richard Strauss.

The trouble arises chiefly in the case of non-dramatic music, and Alexander Siloti, the well-known pianist, in various letters from Leipzig to the press, points out that the demands of the Anstalt will prevent executive artists producing any novelties. Another objector writes from Frankfurt and argues in legal terms that a publisher, while he may do what he likes with his property as long as it is wholly his own, cannot regard it as wholly his own when he has sold a copy. The purchaser can do with the copy what he likes, unless there is a distinct arrangement entered into between the publisher and the purchaser. That is, every copy sold must bear the words "All rights reserved," or "Not for public performance," or "For private use only." Works, therefore, that are not so marked, this writer argues, are free to all, and the publisher has no right to claim compensation for a performance; if one buys a piano one can play on it anywhere, unless a distinct contract is made between the interested parties.

Siloti in one of his communications argues that concerts given by virtuosos at their risk form the most effective propaganda for new works, and thus enure to the pecuniary advantage of the publisher.

"In two of my concerts," he writes, "I played new compositions. I had to buy these sixteen pieces, which constituted a considerable sum. I then had to study them, arrange two concerts, and incur the risk of 800 marks. When I have overcome all these difficulties why should I pay royalties to the Anstalt? Because I have made these works known, and by my propaganda induced the public to buy them? The fact is that such a pro-

paganda is of the most decided business value to the publishers."

The newly organized Society of German Composers, already mentioned, comprises about 200 members, and asserts that no prominent serious composer adheres to the Anstalt, which is but a child of the Music Publishers' Society.

The details of German law on performing rights and the whole Anstalt do not concern us here. THE MUSICAL COURIER said lately that the laborer is worthy of his hire, and if a piece of Richard Strauss is worth playing in Harlem or elsewhere it is worth paying for.

We believe that all musical work, whether manufactured or composed in Germany, if duly copyrighted in America, is protected in every sense of the word, and cannot be performed unless with the consent of the composer or his assigns. In most instances, indeed, publishers, who really are the assigns in full power of the composer, made a rule only to sell certain works under certain definite conditions as to performance. To insure copyright in America for musical work only the usual copyright application to the Librarian of Congress and the printed notice of copyright on the title page are necessary.

"THE PERFECT WAGNERITE."

WE eagerly await the first copy of George Bernard Shaw's "The Perfect Wagnerite: A Commentary on the Ring of the Nibelungs." Mr. Shaw, whose brilliant style is missed in the soggy columns of the London *Saturday Review*, is known as a violent partisan of Wagner and a consistent tilter at the shams of the latter day Bayreuth. From an admirable review of Mr. Shaw's new pamphlet, in the *Saturday Review*, we learn of J. F. Runciman, the writer, that the eccentric Irishman declares the "Dusk of the Gods" totally irrelevant in the "Ring," and that it is old-fashioned opera, not a music drama, as it has no connection with the trilogy. This is amusing, as well as amazing. Credit is due Mr. Runciman for the beautiful way he unhorses Mr. Shaw's pet hobbies. We recommend our readers to secure the issue of the review—December 10. Its particularly eloquent close we cannot refrain from quoting:

Wagner has shown us the coming hither and the going hence of a heroic race; and there is no result from all their toils and woes. And he who cannot regard the "Ring" as just a vision of life, miraculously represented, is no perfect Wagnerite.

Now is the time when every man's hand is against his brother; of inexorable necessity we are Ishmaels all. The strongest and the luckiest mounts his brother's shoulder; and not the comfortable sense of being on top, not the ease and apathy that come of a well-filled belly, not even the elation of conscious strength can drive out of us the gnawing sense that our brother is underneath, and carries our burden as well as his own. We toil in this bright world as the Nibelung's slaves toiled in their black and smoky caves; to many of us the bright world is as black and foul as those caves. But there are those who have this faith in them; that in the far future the world will be found again to be supremely fair, the white sunshine and the green grass and trees to be better worth having than the Nibelung's hoard of gold in a dismal hole; and when that discovery is made, and man's hand ceases to be raised against his brother, and the taste for sweet laughter and all things returns to us—what shall we see in the "Nibelung's Ring" then? The people of that time may even turn with a shudder from the vision of life it presents; many will refuse to believe that life could ever have been so vile. But the tragedy of Wotan, of Siegmund, Sieglinde and Brünnhilde, and Brünnhilde's love will surely move the human race so long as humanity stays within it; the people of that far-off time will feel the splendor of the external world as Wagner saw it, and painted it, in his music; they will be stirred by that gorgeous lament for the passing of the old order, the "Dusk of the Gods," just as they will be stirred by the lovers' music of the "Valkyrie," by the Valkyrie's announcement to Siegmund of his death, by the supreme love-music of Brünnhilde and Wotan in the last act of the "Valkyrie." These things alone are permanent. While humanity lasts, love, joy and the pathos of death will last, and the love of nature's loveliness; but the other emotions—theangers,

the hates, the fears and jealousies—which overwhelm us to-day, and the thoughts that destroy our joy to-day, will have passed out of the race. Wagner, being one of the eternal ones, builded better than he knew, and he got that into his work which will keep it fresh when life as he saw it, and as we see it, is a forgotten hideous thing.

Mabelle L. Bond.

Miss Mabelle Louise Bond, the popular young contralto, who recently sang at one of Wm. W. Taylor's morning musicales at his home in Brooklyn, made a most pronounced success upon that occasion, and has already received some engagements from the people who were fortunate enough to hear her. She is one of the rising young contraltos, and is making giant strides on the road to fame.

Blanche Duffield's Success.

Miss Blanche Duffield has not been heard, since her début this season, to better advantage, or more enthusiastically received, than she was last Monday afternoon at the Minerva Club, which held its regular meeting and social at the Hotel Majestic. Miss Duffield's voice has an irresistible charm that appeals directly to her audience. It may be that her youth and good looks are the strong factors; anyway, she is a remarkable singer of the coloratura order, and she has more than once been compared to Lillian Blauvelt. As Miss Duffield is yet in her teens, she has without doubt a brilliant future.

Flick Indorses Littlehales.

The following is a copy of the well-known critic's expression of indorsement:

The first time I heard Miss Littlehales play was in London, at the residence of Mr. Gorlitz, Paderewski's manager. She won the praise of all the guests, among whom were a number of musical celebrities. That was several years ago. In the meantime Miss Littlehales' art has become still more commendable. Her tone is beautiful, not only in slow melodies, but also in rapid passages, in which even professionals of the other sex, who have long been before the public, are apt to be faulty. But the best feature of her playing is her expression. She plays like one who loves music, and the consequence is she makes those who hear her love music, too.—Henry T. Finck, musical editor New York Evening Post, December 2, 1898.

Dannreuther Quartet.

This well-known organization is busier than ever this season, playing, within ten days, in Buffalo, N. Y.; Hamilton, Canada; Rochester and Niagara Falls; everywhere with great success. December 12 they appeared at Farmington, Conn., and December 13 at Cambridge, Mass. On the occasion of their Hamilton appearance the *Times* said:

It is safe to say that the program of this quartet appealed more to the audience, both from its contents and the manner of its execution, than that of the Kneisels. * * * Not only was there never any lack of harmony, but the shading and blending were delightful, and sometimes exquisite. * * * The Godard minuet, and the dainty Schubert number were perhaps more enjoyed than anything else, and the quartet gracefully responded to an encore.

Joseph S. Baernstein, Basso.

HIS RECENT SUCCESSES IN PHILADELPHIA, BUFFALO AND NEWARK.

Joseph S. Baernstein has sung recently in some important choral works given in the above named cities, and the compliments that were showered upon him would fill columns. The singer's great success is mirrored in the press notices given below.

Newark has three newspapers, the critics of which have heard the best singers America affords, including the stars at the Metropolitan. The singing of Mr. Baernstein as Raphael in Haydn's "Creation" on the 9th inst. caused three different expressions, viz.:

Raphael was great.—Advertiser.

Especially good work by Mr. Baernstein as Raphael.—News.

Joseph S. Baernstein was the dominant feature.—Call.

Buffalo has been carried away by the artistic work of this wonderful vocalist, and the criticisms there were as follows:

Joseph Baernstein, solo bass, took the house by storm. Possessing a splendid bass voice, he sings with a fervor, brilliancy and abandon which simply captured the good will of the audience. He was brought back after each number and obliged to sing again. It was Mr. Baernstein's first appearance in Buffalo; his success was immense.—Evening News, December 6.

Joseph S. Baernstein, of New York, basso, was the soloist. He has a rich, mellow, sympathetic voice, which he used with skill. After his first aria from "The Magic Flute" the audience was so peremptory in its demands for an encore that Mr. Baernstein sang again.—Buffalo Commercial, December 6, 1898.

Joseph S. Baernstein, bass, of New York, sang "In diesen Heiligen hallen," from "The Magic Flute," with a voice so mellow, so vibrant, so rich and so beautiful that it evoked a storm of spontaneous applause. He responded to the enthusiastic recall. His second number included "Death and the Maiden," by Schubert, which was very musically sung. This was followed by the songs of "The Dancing Master," from Mendelssohn's "Son and Stranger." This selection showed Mr. Baernstein's remarkable flexibility of voice.—Buffalo Express, December 6, 1898.

Mr. Baernstein appeared to captivate the audience at every appearance. He sang with skill and taste, and his clear enunciation was a pleasure to his listeners.—Buffalo Evening Times, December 6, 1898.



I saw a man and a maid
Courting dearly in a woodland shade.
He gave her shy mouth kisses seven;
"My love," quod he, "thou art my heaven!"
Thus the man to the maid.

I saw a man and his wife
Stare on the strown beach of their life.
Her eyes on his looked fierce and fell:
"Man, thou hast shown me hell!"
Thus to the man his wife.

BY whom are these lines written, John Davidson or Maurice Hewlett? If I remember aright Hewlett is the man. Won't somebody tell me? Mr. Stevenson or Mr. Hale!

* * *

To-day I propose to attend strictly to business. A smart pile of unreviewed music upbraids my conscience, and before the new year comes staggering in—naughty New Year!—I mean to clear both my conscience and my desk.

Louis Saar comes very much to the front. Schirmer has published four piano pieces of his, a Valse Noble, Gavotte Moderne, Serenade and Berceuse. They are all playable and not too difficult. I do not care for gavottes, but the Saar one is fetching. Music of this grade is seldom successful, being usually too tenuous as to theme and workmanship. Mr. Saar is not so deadly in earnest that he lacks grace and humor. He has both. In a set of five pieces published by Arthur P. Schmidt, Intermezzo, Minuetto, Capriccio, Etude and Rhapsodie, I catch the sluggish trail of Brahms in the Intermezzo and Rhapsodie. Schumann is not absent, either. The Capriccio in B minor is a capital piano piece, full of rustling rhythms and nice in contrasted themes. These compositions are all to be commended, especially to the teacher tired of the humdrum routine of piano literature.

* * *

The five songs published by Schuberth & Co. show this composer in a more poetic vein. "Pilgrimage," dark in color, is deeply felt, and a gem, despite its Brahmsian affinities. "The Fountain of Love" is in sprightlier mood. "Summer Night," "For Thee" and "Love's Greeting" all commend themselves, being spontaneous, melodious and above all musicianly. I hope soon to hear some of these songs in concert.

Mr. Saar has still an unpublished opus—but I am anticipating!

* * *

Victor Herbert's second concerto for violoncello and orchestra has been published by Schuberth. The work, so melodious, so rich in color and deft in workmanship, make me regret that Herbert the composer is now Herbert the conductor. This Irishman has genuine abilities, and his versatility—usually the drawback of his race—is remarkable. I hope for a symphony. The cello concerto is bound to become a classic in the too scanty literature of the instrument. It is refreshingly free from the "fiddling" passage work so dear to the old-fashioned maker of cello concertos.

* * *

It was with genuine pleasure I received Henry Holden Huss' piano concerto in B, of which I wrote at length several years ago. Schirmer is the publisher of the score. The composer has subjected it to a thorough revision, going so far as to

even alter and broaden a theme. The *facture* is fine, the solo being brilliant, with a most noble and impressive introduction. One finds numberless novel and refined harmonic bits in the sixty-six pages of the piano part. There is poetry in the slow movement, and daring in the last. It is dedicated to Adele Aus der Ohe. She plays it well, I am sure. When are we to hear it, Mr. Huss?

Novello, Ewer & Co. send me a quantity of anthems suitable for Christmastide. They are all tuneful and well made.

The Kneisels—happy family—played at Mendelssohn Hall, last week, Schubert's D minor quartet, Mozart's novel quartet for oboe and strings, and Dvorák's piano quintet. In the latter New York was introduced to a sterling pianist, Harold Randolph, director of the Peabody Institute, of Baltimore. This artist proved that refined and musicianly ensemble playing has not been neglected in the Monumental City. His work was admirable. The Kneisels were up to the mark, as usual, and the Mozart number was a joy. Longy, the oboe player, did some remarkable work. Elsewhere I compared his tone to woven absinthe. I am not quite sure what I mean, which makes the definition all the more extraordinary.

Arthur Friedheim, I am glad to say, sails for New York from London to-day. He intends giving recitals, at which Mrs. Friedheim will sing. He has had great success in London. The notices in the daily papers are very warm in their praise of this virtuoso's playing. He has improved very much, I hear.

W. J. Henderson, the able music critic of the *Times*, is a hard-working young man. "What Is Good Music" is still smoking in the press, and, behold, Stokes publishes "How Music Developed," a volume of nearly 400 pages, stuffed with information. The book is a "critical and explanatory account of the growth of modern music," and is divided into twenty-seven chapters, dealing with the beginnings of modern music, with harmony, notation and measure, with counterpoint, with separate chapters on the evolution of the piano, piano playing, polyphonic and monophonic piano styles, the orchestra, chamber music, oratorio, opera and the music drama. Wagner is dealt with in a most thorough manner, and there are precise studies of Handel, Bach, Haydn, Mendelssohn, Gluck, Mozart, Weber and Beethoven. Italian opera to Verdi's time is treated, and the chapter most interesting to me is "Wagner and the Music Drama." In this there is such succinct statement, such a logical marshaling of facts and clarity of argument, that the Wagner heretic must retreat in dismay. Mr. Henderson's new volume is practical if nothing. It is bound to become a text book.

We shall all miss Mr. Mills very much at Steinway Hall. He was the most amiable of men, and if you think that he was a back-number pianist you should have heard him play when he was in the humor. Not a year ago I found that his musical memory was excellent and his fingers far from rusty. He was the first man to play in this country the three concertos in F sharp minor, the Hiller, Von Bronsart and Reinecke. He told me that he introduced the Schumann here, but of that I am not so sure. Mr. Mills was a sound and brilliant pianist.

Only three Chicago men called on me last week, one by way of Paris, rather roundabout, to be sure. Clarence Eddy, bronzed and bearded, is in the country, bent on playing organs for all his technic

is worth. He will stay until summer, and has made an engagement with me for Bayreuth, 1899.

George Hamlin, the tenor, on his way to sing "The Messiah," in Boston, informed me that he is tempted to give his Richard Strauss recital here. It would be a welcome novelty.

And Max is to return to the fold! Of course I mean my old "college chum," Max Bendix, the violin virtuoso. Max will return to New York this spring. He looks happy, healthy, prosperous and handsome. I suppose it is his technic that keeps him so young. He will not play in the orchestra, but devote himself to solo work. Later he may organize a string quartet.

"I sometimes wonder," said the struggling young author, in the *Sum*, "if I shall be compelled to wait until I have achieved a name before my contributions will be accepted, and it always makes me think of what a neighbor said about the lady next door, who was always practicing, that she never ought to be permitted to touch a piano until she had learned how to play."

A verger was once asked by the Bishop of Wakefield if he noticed that the people availed themselves of the open church door to pray privately. "Yes, my lord," replied the verger, "I ketched two of 'em at it only t'other day." On another occasion the bishop was consoling a costermonger for the loss of his little son. The poor fellow was rocking to and fro in his distress. He suddenly looked at the bishop, and, with tears running down his cheeks, said: "D'ye think I could get the young beggar stuff'd?"

Harry Rowe Shelley's E minor symphony was played in St. Louis recently, and the *Globe-Democrat* said:

"In spite of the shortcomings mentioned, Mr. Shelley's symphony is a great work and one which reflects credit, not only upon the composer, but upon American music and musicians. The first two movements will doubtless be accorded a high place in the world of symphonic composition. The orchestration is almost always effective and interesting, and while there are numerous evidences that Mr. Shelley has studied his Wagner, and knows him well, this is not to be regretted, and is in no way discreditable to the composer. Anyone writing for orchestra who would ignore the triumphs of tone-color evolved by the Bayreuth master would deliberately relegate his composition to the past. The Irish character of the work is wonderfully well brought out, the weird tones of the *Cor Inglese* being especially effective."

Two men of letters met in the workhouse. "My friend," cried one of them, "what evil brought you to this?" "Sloth!" replied the other. "And you—how came you here?" "Alas! sir; have you forgotten that I am a stylist?"

The above is from T. W. H. Croslands' "Literary Parables."

"A correspondent, who signs himself 'Kurwenal,' writes to a contemporary: 'Surely this end of the century is becoming paradoxical beyond all bearing. In one column of my daily paper I read that a license has been practically refused for Sunday oratorios at the Queen's Hall (professing to be a place of amusement), while in another column is the announcement that the 'Liebestod' from Wagner's 'Tristan'—admittedly, by universal consent, the high water mark of animal passion in music—is to be played at a Saturday organ recital at a fashionable Westminster church (professing to be a place of worship).

"Small wonder that society flocks to this church o' Sundays, to pray for the soul which has been jeopardized by the worldly hysterics of the previous day.'"

The above paragraph is taken from an English contemporary. I should like to know in what condition the brain of "Kurwenal" was when he wrote that the "Liebestod" is "admittedly by universal consent the high water mark of animal passion in music." This is damnably silly. Why must passion be necessarily animal, and how can it have a high water mark? Who ever said the "Liebestod" was animal? Where and when was the "universal" admission made. No mind so vile as a prude's!

M. Gabriel Mourey, in an article on "The Illustration of Music," in the *International Studio*: "Can it be said," he asks, "that taste has advanced as much as people think, that public intelligence has become refined to the extent we pretend? Unfortunately, no! It is only a matter of fashion after all, and the truth of this has once more burst upon us only recently. It may well be that certain classes are no longer content to live amid the sumptuous horrors, the Oriental rubbish from the bazaars, the mediæval bric-à-brac, in which they delighted in their youth; it may be, too, that these same classes prefer now—but you may be sure not for artistic reasons—to hang on their walls, say, a dry point by Helleu instead of some inferior etching 'after' the latest patriotic or anecdotic sensation from the Salon; that they like to lighten up by an impressionist canvas the room once adorned by one of Vibert's Cardinals or one of Béraud's Parisiennes. Granted that all this is so, how does it prove that the level of artistic comprehension has been raised? The bursts of idiotic laughter which greeted Rodin's 'Balzac' suffice to show that such is not the case, and prove, moreover, that when the public find themselves face to face with a work of genuine originality and power they are just as much puzzled, just as incapable of understanding its meaning, as they were half a century ago."

Havelock Ellis is a writer for whom I have a profound admiration. His essays on Nietzsche and Casanova, in the *Savoy*—now defunct—are remarkable. They are now collected in book form with several others. Mr. Ellis' working philosophy of life—and no philosophy is worthy the name that cannot stand the practical test of this wearing, workaday world—is summed up in the paper on "St. Francis and Others." I give it to you:

"Not energy, even when it shows itself in the blind fury of righteousness, suffices to make civilization, but sincerity, intelligence, sympathy, grace, and all those subtle amenities which go to what we call, perhaps imperfectly enough, humanity—therein more truly lie the virtues of fine living. We waste so much of our time on the things that are not truly essential, worrying ourselves and others. Only one thing is really needful, whether with this man we say 'Seek first the kingdom of Heaven,' or with that, 'Make to yourself a perfect body.' It matters little, because He who points to the kingdom of Heaven came eating and drinking, the friend of publicans and sinners, and he who pointed to the body sought solitude and the keenest spiritual austerity. The body includes the soul, and the kingdom of Heaven includes the body. The one thing needful is to seek wisely the fullest organic satisfaction. The more closely we cling to that which satisfies the deepest craving of the organism, the more gladly we shall let fall the intolerable burden of restraints and licenses which are not required for fine living. 'The true ascetic counts nothing his own save only his harp.' It is best to feel light and elate, free in every limb. Every man may have his burden to bear; let him only beware that he bears no burden which is not a joy to carry."

If a man cannot sing as he carries his cross, he had better drop it."

There is the very quintessence of Nietzsche for you, Nietzsche *plus* a cheerful countenance. The sweet gravity of a St. Francis is after all better than the feverish mental prestidigitation of the mad philosopher of Naumburg. "If a man cannot sing as he carries his cross he had better drop it." Remember that in 1899!

If you can't sing, whistle, even if you have two crosses. I'm carrying three, and studying technic besides.

In his "Autobiography of a Revolutionist" Prince Krapotkin presents some striking pictures of interior life in Russia before the emancipation of the serfs. One I cannot forget. It appeared in the *Atlantic Monthly*, and describes the severity of the writer's father to the unlucky members of his household. I shall make one quotation for you:

"But father will not be appeased. He calls in Makár, the piano tuner and sub-butler, and reminds him of all his recent sins. He was drunk last week, and must have been drunk yesterday, for he broke half a dozen plates. In fact, the breaking of these plates was the real cause of all the disturbance. Our stepmother had reported the fact to father in the morning, and that was why Uliána was received with more scolding than was usually the case, why the verification of the hay was undertaken, and why father continued to shout that 'this progeny of Ham' deserved all the punishment on earth.

"Of a sudden there is a lull in the storm. My father takes his seat at the table, and writes a note. 'Take Makár with this note to the police station, and let a hundred lashes with the birch rod be given to him.'

"Terror and absolute muteness reign in the house.

"The clock strikes 4, and we all go down to dinner; but no one has any appetite, and the soup remains in the plates untouched. We are ten at table, and behind each of us a violinist or a trombone player stands, with a clean plate in his left hand: but Makár is not among them.

"Where is Makár?" our stepmother asks. 'Call him in.'

"Makár does not appear, and the order is repeated. He enters at last, pale, with a distorted face, ashamed, his eyes cast down. Father looks into his plate, while our stepmother, seeing that no one has touched the soup, tries to encourage us.

"Don't you find, children," she says, 'that the soup is delicious?'

"Tears suffocate me, and immediately after dinner is over I run out, catch Makár in a dark passage, and try to kiss his hand; but he tears it away and says, either as a reproach or as a question, 'Let me alone, and you, too, when you are grown up, will be just the same?'

"No, no; never!"

What an unhappy house orchestra! and Krapotkin declares that his father was by no means the cruelest of masters!

August Spanuth, the well-known music critic of

the *Staats-Zeitung*, was married yesterday to Amanda Fabris, the popular soprano, and cousin of Emma Juch. There was a reception at Sherry's in the afternoon, at which many artistic people were present. Congratulations are in order.

Second Concert of National Conservatory Orchestra.

THE second concert of the National Conservatory Orchestra was given in the concert hall of the Madison Square Garden, Tuesday evening of last week, December 20. This was the program:

Overture, <i>Anacreon</i>	Cherubini
'Cello soli—	
Concert Andante.....	Herbert
Vito.....	Popper
March <i>Funebre d'une Marionette</i>	Gounod
Songs—	
Reverie.....	Reynaldo Hahn
D'une Prison.....	Reynaldo Hahn
Mai.....	Reynaldo Hahn
(Poems by Victor Hugo, Paul Verlaine, Francois Coppée.)	
Mrs. Julie Wyman.	
Suite No. 1, <i>L'Arlesienne</i>	Bizet
Prélude. Minuetto. Adagietto. Carillon.	

Gustav Hinrichs conducted.

The orchestra is now beginning to play with finish and security. There was a nicer feeling for dynamics, the attacks were prompt, the general body of tone sonorous and elastic and of a vigorous musical quality. The Cherubini overture displayed the solid training of the band, while the Bizet Suite gave it more of an opportunity for technical feats and the opportunity for neat coloring and precision in execution. Gounod's march was commendably played. Mrs. Thurber's labors are beginning to bear fruit. This orchestra is proving a great educational factor. The young people who compose it have a chance of demonstrating in public the value of their musical studies at the National Conservatory, besides gaining invaluable experience in ensemble playing. As Mrs. Wyman had the "grip," Mr. Schulz played several supplementary numbers in her place. His work was artistic in the highest degree. Mr. Pizzarello accompanied him at the piano. Mr. Schulz is now a member of the staff of the National Conservatory. There was a large and distinguished audience present.

We again call attention to the semi-annual examinations, which take place next week in the following order:

Piano and Organ.—January 3 (Tuesday), 10 to 12 M. and 2 to 4 P. M.
Violin, Viola, 'Cello, Contrabass, Harp.—January 4 (Wednesday), 10 A. M. to 12 M., and all other orchestral instruments from 2 to 4 P. M.
Singing.—January (Thursday), from 9 A. M. to 12 M., 2 to 5 P. M. and 8 to 10 P. M.
Children's Day.—January 7 (Saturday), piano and violin 9 A. M. to 12 M.

Patti's Marriage.

The report that Patti is to marry Cederstrom, a professor of massage, leads a wicked German newspaper to point out the connection of events that has led to the union.

"It is well known," it says, "that the name of Patti was given to a remarkable automaton constructed by a modern Vancanson named Strakosch. The Patti sang very well in Paris in 1867, and since then the wonderful piece of mechanism has been exhibited in all Europe and America. At the age of twenty the Patti was allowed to buy a husband, a Marquis, who was not soon got rid of. She was then singing with a tenor whom she loved and married. The tenor lost his voice and died last year. Even the inimitable mechanism of Strakosch began to show signs of wear and tear. Madame Patti began to grow fat. A masseur was summoned. He rubbed and kneaded and restored vigor to the springs of the figure. The concealed nightingale will consequently sing again. Pygmalion has given life to the statue, for it is a golden one, and married it. Long life to husband No. 3, joy be with them both, and glory to massage."

Oscar Saenger.

IN speaking of the work and successes of Oscar Saenger it is hardly necessary to do more than mention the name of some of his pupils. Mr. Saenger studied almost exclusively with M. Bouhy, of Paris. He has been teaching in New York for about ten years, but in that time has brought out several singers who are doing important work throughout the country. Mme. Josephine Jacoby, the eminent contralto, who has sung with most of the largest societies of the country, is one of the Saenger pupils. Another who has achieved national reputation is Madame de Pasquali, who, it will be remembered, toured with Sophie Scalchi about two years ago. Joseph S. Baernstein, one of the most promising basses of the country, and who has sang, as Madame Jacoby has, with most of the principal organizations of America, is another product of the Saenger studio. Still another is E. Leon Rains, basso, who has been doing leading Wagner roles with the Damrosch Opera Company.

Another is Miss Hildegard Hoffmann, a well-known soprano, who has done much concert and oratorio work, and is engaged to create the role of Godeleva in Tinel's new work, shortly to be given in the West. Mrs. Elizabeth D. Leonard, who has studied for a number of years past with Mr. Saenger, and who has been successfully launched in the past year, is also a Saenger pupil. She has also appeared in concert and oratorio work.

One of the most promising singers before the public is Miss Sara Anderson, soprano, whose great success at the Worcester Festival is too recent to need mention. She is a Saenger pupil, and had her voice trained by him, and subsequently went to Paris to study with Bouhy. Upon her return, a year and a half ago, she resumed her studies with her original teacher, and she continues to work with him. Since her debut she has received the best engagements to be offered in concert and oratorio work. Miss Anderson is not only a beautiful woman, but possesses a voice of rare timbre and a thoroughly musical temperament.

The teachings of Mr. Saenger have developed her voice and talents to the delight of all who have heard her. Within the next month Mrs. Jacoby will have sung with the New York Philharmonic Society, "The Messiah," and with the Handel and Haydn Society of Boston. Mr. Baernstein has taken the bass solos of "The Creation" in Milwaukee, also in Newark, and is engaged to sing this oratorio with the Handel and Haydn Society of Boston. He has also made a hit as Mephisto in "Faust," with the Castle Square Company. Mr. Rains will do Hagen in "Götterdämmerung," the King in "Lohegrin" and Hundung in "Die Walküre." Miss Hoffmann sings "The Messiah" in Reading, at the Arion Society concert, and has many other engagements. Mrs. Leonard will sing "The Messiah" in Reading with the Binghamton Choral Club.

Miss Anderson will sing "The Messiah" with the Oratorio Society of New York, and has recently filled engagements in Boston, Buffalo, Albany, New Haven, Providence, &c. These simple facts speak with sufficient force for Mr. Saenger as an eminently successful teacher. No further comment is necessary.

Walter John Hall.

A PUPIL of the above famous teacher of singing, Mlle. Greta, scored an instantaneous success at the first concert this season of the Pittsfield (Mass.) Symphony Society, on December 16. The Pittsfield papers were unanimous in their tributes to this young singer's beautiful soprano voice and artistic singing. The *Evening Journal* says:

A tall, graceful, attractive young woman, becomingly gowned and with the light of confidence in her dark eyes. Her selection was Dell'Aqua's "Villanelle." The number was beautifully rendered. Mlle. Greta possesses a voice of remarkable sweetness and flexibility. Her low tones are remarkably rich and full, and she reached the upper register easily and with not the slightest abatement of the richness of tone. Her method is remarkably perfect and she sings with an intelligence that denotes absolute devotion and faithfulness in her preparation for concert work. Pittsfield has heard but few sopranos, if indeed any, more pleasing in all ways than Mlle. Greta, and will always greet her cordially when opportunity presents. Her song won her an enthusiastic encore, to which she responded with Hawley's "Were I a Star," rendering the sweet little composition with artistic skill and sympathy.

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Semi-Annual Entrance Examinations.

PIANO AND ORGAN.—January 3 (Tuesday), 10 A. M. to 12 M. and 2 to 4 P. M.
VIOLIN, VIOLA, 'CELLO, CONTRABASS, HARP.—January 4 (Wednesday), 10 A. M. to 12 M., and all other ORCHESTRAL INSTRUMENTS from 2 to 4 P. M.
SINGING.—January 5 (Thursday), from 9 A. M. to 12 M., 2 to 5 P. M. and 8 to 10 P. M.
CHILDREN'S DAY.—January 7 (Saturday), PIANO and VIOLIN, 9 A. M. to 12 M.

For the benefit of those who are otherwise engaged, Evening Classes have been formed in Singing, Violin and Piano.

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Pacific Coast Notes.

SAN JOSÉ, Cal

NOT very far from San Francisco is a city which through reason of its climate is very well known to everybody who knows of California. This little centre has perhaps a more individual musical condition than any of the outer lying cities in California, due to the fact that San José has for twenty years or thereabouts been the home of musical conservatories. This has its advantages in a way and its disadvantages in another. To speak, however, of the agreeable side first.

There may be no other place on the Coast where to a certain point the musical education is more thorough. The musical students, who have become the body of San José's social and home life, have gone more thoroughly into the study of music from all sides, which is the result of conservatory work, than people in other places usually do. Through this sort of study San José should be very much more advanced and ready to appreciate, understand, and foster great work than it is. Most of those who have studied there are pupils of Prof. F. Loui King, who first taught in the University of the Pacific, and now has for years been in possession of his own conservatory.

That King has done good work is unquestionable, even much of his work is remarkable, especially on the sides of analysis, interpretation, and memorizing. Many pupils of King's are teaching in San Francisco, and, of course, also in San José and vicinity, which makes his influence even more far reaching. He has educated his pupils and the audiences which have been drawn to the recitals of the conservatory to the best musical literature, especially in piano and ensemble, he has attempted to bring out of town artists to San José; in fact, there is little which he has left undone. But the strange part of it is that after such a foundation and the creation of a certain degree of musical atmosphere music is not encouraged in this city.

There is little inclination to go beyond the graduation from these conservatories, and the fact that hearing should be a part of an education after the study days are over does not seem to be apparent in San José. Many an artist comes to San Francisco, and many are the artists or artistic organizations in San Francisco who make the attempt in vain to appear in San José.

While in San José I had innumerable questions put to me as to the possibility of having some of the San Francisco organizations, such as the Minetti Quintet, come to San José, "but," they said, "the people simply will not go; we are deprived of everything, and reading of music, which San Francisco is enjoying, absolutely becomes a pain."

There was a plan discussed for the formation of a club which would stand as a guarantee for at least four or five concerts in a season, and it is to be hoped that something will come of it, as the field must be an intelligent one, and one which has been prepared to appreciate music. Where the conservatory system may in a certain sense stand in the way is that there is a tendency to look no farther, to expect to spend no money upon hearing or pursuing studies with private teachers, all of which is extremely detrimental to the advancement of music in this city.

At best, in any centre the conservatory only represents a thorough foundation, but that it should be the "end-all" and "be-all" never was intended. Another sentiment

which I heard expressed was a self-satisfaction, in so far that "way out here you can't expect any better, so that 'well enough' ought to be all that anyone could wish for."

I am afraid that I can't agree with that sort of an idea. This coast contains some of the very best in every line, so that there is no cause for tolerating the mediocre, because you are so "far away." You can have anything in San José that you are willing to pay for, and when you don't have it, it is because you don't want it.

The particular attraction which drew me to San José this week was the presentation of "The Messiah," under direction of James Hamilton Howe, with the following assistants:

Mary Weaver-McCauley, soprano; Carrie Foster McLellan, contralto; Ada May Churchill, pianist; Rhys Thomas, tenor; S. Homer Henley, basso; Prof. Frank G. Rohner, organist.

Officers and members of the San José Oratorio Society are as follows:

F. C. Ensign, president; Mrs. M. F. McCulloch, vice-president; Mary Weaver-McCauley, secretary; Clara Edmondson, assistant secretary; Mrs. A. T. Herrmann, treasurer; Mrs. Hugh McI. Porter, librarian; G. W. Stark, assistant librarian.

Executive Committee—F. C. Ensign, Mrs. M. F. McCulloch, Mary Weaver-McCauley, Miss Eugenie Maybury, J. Herbert Smith, Mrs. A. T. Herrmann, J. A. Rea, Miss M. Chapin, Mrs. McI. Porter.

Membership Committee—C. H. Northup, Lily E. Cramphorn, F. C. Ensign, Florence Peet Williams, J. Hyatt, Miss Jewel Trephagen, J. A. Rea, Mrs. D. H. Roberts, Miss Dora Bolle, Mrs. E. Coppock, G. W. Stark, Miss M. Hirsch, J. Herbert Smith, Mary Weaver-McCauley, Miss Cornelia Walker.

Sopranos—Miss Edith Felkner, Miss M. Hirsch, Mrs. A. T. Herrmann, Mrs. A. A. Leffler, Miss Mabel Pritchard, Mrs. A. A. Stowe, Mrs. D. H. Roberts, Miss Jewel Trephagen, Miss Maud Trephagen, Miss Eugenie Maybury, Miss N. Umbarger, Miss Delia Macbee, Miss Flora Macbee, Miss Charlotte Castle, Mrs. E. Coppock, Mrs. H. McI. Porter, Miss C. R. Edmondson, Miss Shirley L. White, Mrs. Mary McCulloch, Miss E. Maxwell, Miss Nellie Bowen, M. Weaver McCauley, Annie Benjiman, Rose Trumbell, Miss Minnie Bolle, Miss Dora Bolle, Lou Curdts, Mrs. Gordon, Miss E. Maxey, Miss Nell Frazer, Miss Mabel Childs, Miss May, Mrs. A. R. Walthen, Miss Eva Shepard, Mrs. L. A. Campbell, Miss Gallowland, Miss Wright, Mrs. Rose Stratton.

Altos—Miss M. E. Chapin, Mrs. Myra E. Hall, Mrs. C. J. Brown, Miss R. B. Cantelo, Mrs. Anna Reardon, Mrs. Cora Vale, Mrs. A. A. Rea, Lily E. Cramphorn, Mrs. M. T. Hubbard, F. Peet Williams, Miss Cornelia Walker, Miss E. Samson, Miss Jennie Spencer, Miss Mabel Gordon, Mrs. Hartfelt, Miss Bertha Page, Mrs. Jongeneel, Ada May Churchill, Miss M. Overfelt, Miss Rose Canello, Miss G. Freitag.

Tenors—H. Melville Tenney, C. H. Northup, W. H. Weller, H. D. Weller, E. Coppock, J. A. Rea, E. H. Ben-nison, I. H. Fickle, James E. Gordon, M. T. Brower, J. Herbert Smith, Henry Bedman.

Bassos—Al. K. Thompson, J. Hyatt, W. G. Bancroft, William Barrows, W. E. Hall, E. L. Rea, Robert A. Thompson, W. T. Hayward, G. W. Stark, F. C. Ensign,

J. Burk, A. Naramore, Paul Mabury, J. H. Russell, M. Johnson, B. F. Garrison, G. W. Gring, Henry Doerr, X. E. V. Llewellyn, J. E. Chapin.

The body of singers, with the exception of the tenors, is remarkably good, and what the result might have been had it not been for the hiatus between the piano and organ accompaniment I cannot say. I am fully aware of all the different possibilities which might have brought about the hiatus, but that has nothing to do with the case. It existed, and all the hard work and careful rehearsing which was put upon this "Messiah" was lost beyond a question. If even the accompaniment of piano and organ had been arranged orchestrally it might not have been so bad; but it was in unison, and with a difference of half a measure it is small wonder that the choristers were on their own hook also.

Miss Churchill stayed with her work like a little major, and a right clever accompanist she is. It was too bad that she was not alone in the field; the result would have been different. Mrs. MacCauley, who is a pupil of Kowalski, of Chicago, has a beautiful voice, which she used well. It has a clear, agreeable ring, and she carries authority with her work. The best number was certainly "Rejoice Ye My People."

Miss McLellan has a rich, full contralto, and in the beautiful solos which this oratorio has par excellence she never failed to be interesting in her readings. Rhys Thomas lacked coloring, but on intonation and smooth, easy production he is always unflinching.

Homer Henley has not the full, rich voice which he had the last time I heard him sing. His high tones were for the most part good, but the lower ones were throaty and blatant.

Of Howe I can only say that his work seemed thoroughly rehearsed and carefully prepared, but the result, due to the accompaniment, placed the whole performance out of the range of criticism. I am not saying that Rohner was in any way to blame, for he seems to be a fair organist, perhaps a good one, but he, too, has to suffer for whatever was the cause of the trouble.

* * *

On Thursday evening an admirable chamber concert was given at the King Conservatory of Music by some of the faculty. Miss Lillian Miller, piano, assisted by Henri Bettman, violin; Romayne S. Hunkins, cello; Miss Bessie Lee Wall, mezzo-soprano, and F. Loui King, piano, gave this program:

Trio in G minor, op. 15.....Smetana
Piano, violin, violoncello.

Vocal soli—
Dear Love, When in Thine Arms.....Chadwick
Autumn Sadness.....Nevin
Folk Song.....MacDowell
For a Dream's Sake.....Cowen
Love Me, if I Live.....Foote
Trio, op. 32.....Godard

Miss Miller is a pianist of fine attainments, and in ensemble proved herself intelligent and authoritative. Technically she is well equipped and was sympathetic to the clever violinism exhibited by Henri Bettman, who is a musician of skill and of intellect.

Both Miss Miller and Mr. Bettman are teachers at the conservatory. Romayne Hunkins, who is not a professional, was adequate in every way, although his bow is somewhat heavy. Miss Wall is one of the pupils of Francis Stuart, who has the voice department of this school,

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MRS. ELIZABETH LEONARD, CONTRALTO



MRS. NINA SCHILLING, SOPRANO



MR. RONALD PAUL, TENOR

and she is profiting by his instruction, besides being extremely musical herself, having studied piano with Barth. Miss Miller will come to reside in San Francisco in a few weeks, and her competency as accompanist and ensemble player should be a welcome acquisition to those needing such services.

In a piano recital given by Miss Augusta Louise Schroeder, she was assisted by Miss Pedrina Pellerano, soprano, and the San José Orchestral Society and F. Loui King, conductor, at the King Conservatory of Music.

I did not hear Miss Schroeder in the following elaborate program:

Piano solo—
Fantasia, C major.....Schubert
Vocal solo—
Cavatina, Una Voce Poca Fa.....Rossini
Piano soli—
Etude, E major.....Chopin
Etude, If I Were a Bird.....Henselt
Etude, Expansion.....Moszkowski
Suite.....F. Loui King
Composed for M^{rs} Schroeder by F. Loui King and performed for the first time.
Vocal solo—
By the Fountain.....Adams
Piano soli—
Valse Caprice.....Tausig
Concerto, E minor.....Chopin
Orchestral accompaniment.

I did hear her privately, however, and know that she plays with a beautiful touch, a comparatively accurate technic and a great amount of musical intelligence. Miss Schroeder has undoubtedly a talent of more than ordinary importance, and she has been admirably taught by Professor King, another of whose important pupils is Irwin Hassell, whose work is growing daily. He played this program on Friday night:

Piano soli—
Sonata Appassionata, op. 57.....Beethoven
Romanze, op. 44.....Rubinstein
Knight of the Hobby Horse, op. 68.....Schumann
Spring Song.....Schumann
Song of the Italian Mariner, op. 15.....Schumann
Mazurka.....Chopin
She Is So Fair.....Grieg
Romanze in F, sharp, op. 28.....Schumann
Etude, op. 25, No. 9.....Chopin
Faschingschwank, op. 19.....Schumann
Concerto, op. 25.....Rubinstein
Orchestral accompaniment.

A review of the junior class will be given next week.

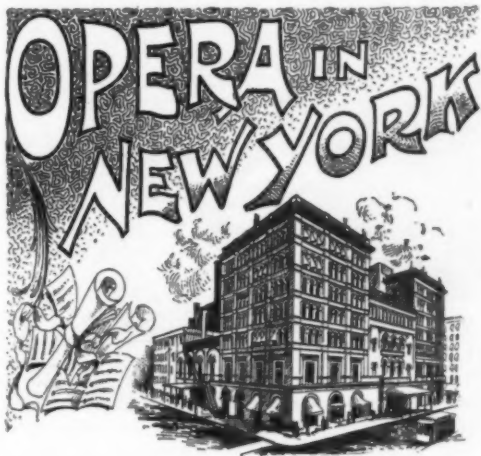
Among the notes to come next week several of the local musicians will be discussed, which space forbids at present.

PORTLAND, ORE.

It is rumored that S. H. Friedlander will engage in theatrical business in Portland, and there is talk of a large theatre being built for him. There is a suspicion that the Orpheum circuit will include Portland, and it is supposed that he is connected with the scheme, too. Wherever Friedlander will settle, it is sure to put life into things in his line, for his career has been pre-eminently successful.

Wherever Friedlander decides to locate, he is about to establish an agency, which will enable him to handle platform attractions and concerts on the entire coast, the territory of which will extend from Los Angeles to Victoria, including all the points of any size lying between. This will include San Francisco, Portland, Seattle, Tacoma, Spokane, Butte, Helena, &c. He is very confident of success, and will be assisted by someone from the East, who is thoroughly in touch and conversant with conditions.

EMILIE FRANCES BAUER.



WEDNESDAY night of last week "Carmen" was sung for the first time this season with this cast:

Carmen.....Mlle. Zelle de Lussan
(By arrangement with Charles A. Ellis.)
Frasquita.....Mlle. Bauermeister
Mercedes.....Miss Maude Roudiez
Micaela.....Mme. Emma Eames
Don José.....M. Saleza
Zuniga.....M. Herman Devries
Morales.....M. Jacques Bars
Dancairo.....M. Dufliche
Remendado.....M. Piroia
Escamillo.....M. Albers
Conductor, Sig. Mancinelli.

Friday evening "Lohengrin" was presented, with the following characters:

Elsa von Brabant.....Mme. Emma Eames
Ortrud.....Mme. Meisslinger
Heinrich, der Vogler, deutscher Koenig.....M. Ed. de Reszké
Friedrich von Telramund, brabantischer Graf.....David Bispham
Der Heerfuhrer des Koenigs.....Herr Muhlmann
Lohengrin.....M. Van Dyk
Conductor, Herr Schalk.

At the Saturday matinee "Faust" was given for the first time as follows:

Marguerite.....Madame Melba
(By arrangement with Charles A. Ellis.)
Marta.....Mlle. Bauermeister
Siebel.....Madame Mantelli
Faust.....M. Saleza
Valentin.....M. Albers
Wagner.....Sig. Meux
Mephistopheles.....M. Plancon
Conductor, Sig. Mancinelli.

Sunday evening, Nordica; Maud McCarthy, violinist; Dippel and Van Rooy sang, and Schalk conducted. Saturday evening the "Barber" was given at the popular performance, with the Sembrich and the usual cast, Ed. de Reszké excepted. De Vries took his place. Mancinelli conducted. Monday evening "Romeo et Juliette" was repeated, with Jean de Reszké and Sembrich in the leading

roles. Both artists were rapturously received. To-night "Die Walküre," with Nordica, Van Rooy, Van Dyk and Lilli Lehmann; Friday night, "Tristan und Isolde," with Jean de Reszké, Edouard de Reszké, Lehmann and Meisslinger. At the matinee "Lohengrin," when Schumann-Heink will make her début as Ortrud. Saturday evening, Sembrich in "Traviata," and next Monday, "Don Giovanni," with Maurel, Nordica, Lehmann, Sembrich, Ed. de Reszké, Salignac and Carbone.

Concert in Edinburgh, Scotland.

McEwan Hall, Monday, December 12, 1898, at 8:15.

The Scottish Orchestra.

Conductor, Wilhelm Bruch; vocalist, Mme. Ella Russell.

Part I.

Prelude, Lohengrin.....Wagner
Recitative and aria, Abschenlicher, from Fidelio.....Beethoven
Mme. Ella Russell.

Symphony in G minor.....Mozart

Part II.

Suite, Casse Noisette.....Tschaiowsky

Songs—
The Rose Loved One.....Helen F. Hendricks

Meine Farben.....Weber

Mme. Ella Russell.

THE songs of Helen E. Hendricks, an American composer, to whose compositions THE MUSICAL COURIER was one of the first to give recognition, are finding favor in England and Scotland, where they are being sung by Mme. Ella Russell, the gifted and popular American soprano. At an important concert, given in Edinburgh, at McEwan Hall, on December 12, Mme. Russell included in her selections "The Rose Loved One," by Helen E. Hendricks, and it was very warmly received.

The following is from a criticism of one of the newspapers:

"Mme. Russell sang with great power and genuine feeling. * * * Her lighter tones were further illustrated in a sweet little English song, 'The Rose Loved One,' by Helen E. Hendricks. * * *

"Mme. Russell will sing 'The Serenade,' by this composer, at her London recital."

An Appropriate Gift.

At the conclusion of the second "Chopin evening at home," given by S. G. Pratt, at his West End School of Music, 176 West Eighty-sixth street, Monday evening, December 19, the pianist-composer and Mrs. Pratt were made the recipients of a beautiful masterpiece of art in water color, by the great painter, Paul de Longpré. An appropriate presentation speech was made by E. B. Southwick on behalf of Mr. and Mrs. Pratt's many friends who had contributed to the valuable present, and had taken this method of evidencing their keen appreciation of the composer's art and his wife's hospitality. Accompanying the picture was a note containing a check for a handsome sum of money. The whole affair was a complete surprise, and Mr. Pratt with difficulty found words to express his feelings.

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139 KEARNY STREET,
SAN FRANCISCO, Cal., December 20, 1898.

THE record of our week's musical doings begins properly with the concert—the third—of the Symphony Society, which was given on the 15th inst., and for which the directors had arranged the following program:

Overture, *Genoveva*.....Schumann
Symphony No. 6 (Pastorale).....Beethoven
Lichtelfen and Reifriesen.....Hoffman
(Intermezzo from *Freithjof*.)
Larghetto (from a string quartet).....Haydn
Une Nuit sur le Mont Chauve.....Moussorgsky
(First time in San Francisco.)

This, it will be observed, is a rather ambitious and exacting layout for an improvised orchestra, which is made up mainly of players who are so much occupied that it is quite impossible to properly rehearse the works to be given; it is, in fact, a program which it must have been foreseen—should have certainly—could not be well played under existing conditions, and it was not well played. Not but there was a sufficiently smooth and effective performance of its three final numbers. The Intermezzo of Hoffman, indeed, was delightfully done, and proved an interesting and charming bit of composition, very graceful in form and novel in color effect.

The Larghetto of Haydn was also smoothly played (the single quartet for which it was designed would have undoubtedly done it better still), and the Moussorgsky-Rimsky-Korsakoff "Inferno" (the piece seems to be the composition of the first one-third of the composer, "transcribed" for orchestra by the latter two-thirds) was made effective by the splendid energy and verve with which Mr. Scheel knows so well how to invest the so-called music of this genre.

I could see nothing in the thing to make it worth doing at all—at least before dinner; there sometimes comes a condition, later on, when it might fit. It is music only in the sense that Verlaine, Zola and their ilk are litterateurs, and as such may have its proper place somewhere, but scarcely, it seems to me, on the program of a society supposedly devoted to the cultivation of good music in a city that hears all too little of the work of the masters and to which the great names in our art are still scarcely more than mere names, unfamiliar in all beyond their place in biographies, and their appearance on the programs that come to us from the outside world.

When we shall have had our surfeit of real music and have grown blasé in the matter of pure art will be time enough, it seems to me, for us to look to the degenerates for our musical pabulum; for the present we require a wholesome diet, and such a one is certainly not to be had from the combination Moussorgsky-Rimsky-Korsakoff.

It is not probable that either the directors of the society or Mr. Scheel, its conductor, anticipated a good performance of the symphony and overture that were, after all, the program of this concert; anything beyond a mere getting safely through was out of the question. Whether such a rough and unsatisfactory scrambling through the scores of Beethoven and Schumann is going to be for the best of either our musical community or of the society itself is

a question which may be left to the directors, who, I believe fully, have both interests at heart.

The concerts are paying—are, in fact, the only concerts given here that do pay. One would imagine, then, that it would be considered essential to their permanent continuance that they should be placed on a sound artistic basis; that the programs should be selected from works well within the scope of the players, and that these works should have adequate rehearsal. It is only in this way that we can have good concerts, and it is only as long as we have good concerts that we can have them at all; let there once be a succession of unsatisfactory ones, and the public will soon cease to interest itself in, or to pay for, them. It is a serious question; above all in this quarter of the world, where we are always on the verge of starvation for good music.

Next in importance to the concert of the Symphony Society has been the appearance in vaudeville of Mme. Camilla Urso, who has by this new venture been simply extending her circle of admirers, and not in the least, as far as I can see, derogated from her position as one of the most admirable of violinists. It is difficult to understand the great commotion made about this sort of thing in certain quarters, since a good artist is none the less a good artist for playing in a variety entertainment, which is what the majority of concerts are, after all, while her playing is such a distinct gain to an audience that would under ordinary circumstances not have been her audience at all! The pity is that we have not more good artists making the rounds of the vaudeville houses; in due course of time, I believe, we shall have them.

OSCAR WEIL.

Frank H. Tubbs' Pupil.

One of the best soprano voices which is under training in New York this winter is that of Miss Margaret Hogan, the soprano soloist of St. Patrick's Church, at New Haven, Conn. It is one of those firm, satisfying voices of beautiful quality and excellent range. At a recent concert at New Haven she sang a series of songs which included almost every variety of execution, and the comments were enthusiastic. She is a pupil of Frank H. Tubbs, and he predicts for her a great future.

What Miss Alice Verlet Will Do.

Miss Alice Verlet, the fascinating French opera singer, at present playing at the Grand Opera House in Geneva, Switzerland, is contemplating an American tour for the months of April, May and June. She is singing "Lakmé," "Fille de Regiment," "Barbiere di Seviglia." Massenet, the eminent French composer, selected Miss Verlet to create the part of Irene in his "Sapho," which was given in Geneva about a fortnight ago with pronounced success. The composer, who was greatly pleased with the fair singer's interpretation, will teach her his "Manon," after singing which she will return to Paris. In a few days she will sing Pamina in Mozart's "Magic Flute," Adalgise, in "Norma," Marcelina in "Fidelio" and Mathilde in William Tell.

Christmas Music.

ATTRACTIVE SERVICES AT THE "OLD FIRST."

W. C. CARL, the organist and musical director of the "Old First" Presbyterian Church, provided a sumptuous musical feast last Sunday. There were two services, and the church was crowded on both occasions.

Mr. Carl's organ selections were: "The Shepherds in the Field," by Otto Malling; "Pastoral Symphony," by John Sebastian Bach; "Sortie pour la fête de Noel," by Adolphe Marty; "Christmas Pastorale," by Jean Phillippe Remeau; "Finale on an Ancient Noel," by Alexandre Guilmant.

The choir selections were:

Yule-Song.....Sjogren
And There Were Shepherds.....Foote
Comfort Ye, My People (Messiah).....Handel
O Thou That Teltest Good Things (Messiah).....Handel
Now, When Jesus Was Born in Bethlehem, Christmas Oratorio,.....Bach

Where Is the New Born King? Christmas Oratorio.....Bach
Break Forth, O Beauteous, Heavenly Light, Christmas Oratorio,.....Bach

'Tis Right that Angels Thus Should Sing, Christmas Oratorio.....Bach
With All Thy Hosts, Christmas Oratorio.....Bach
Thee With Tender Care, Christmas Oratorio.....Bach
The Presentation in the Temple.....Eccard
Silent Night, Holy Night.....Ancient
Nunc Dimittis.....Selby

The choir, augmented for the occasion, was composed of the following prominent singers: Sopranos—Miss M. Ida Benedict, Mrs. Ellen Fletcher-Caples, Mrs. H. N. Hyneman, Mrs. Alex. C. Hallbeck, Miss Sibyl Kasson. Contraltos—Miss M. Carrie Holmes, Mrs. Ambrose B. Tremaine, Miss Georgiana Burhans. Tenors—John A. Gallagher, Edward Gray, Gustav H. Rippis, William Crawford. Basses—Nathaniel S. Barclay, Frederick King Osborne, E. P. Grout, Andrew J. Schneider. Assistant organist—Mrs. Laura Crawford.

A finer Christmas program has rarely been given in any New York church, and it was given most effectively. This was naturally to be expected, however, as it is well understood that Mr. Carl's ideals are lofty and he is not content unless they are reached.

CHRISTMAS PRAISE SERVICE.

F. B. Hill, the organist and choirmaster of the First Congregational Church, Meriden, Conn., conducted impressive Christmas services last Thursday evening. He was assisted by Mrs. A. M. Brooks, contralto, and Frank Treat Southwick, pianist. An exceedingly well-chosen program was presented.

ROSEVILLE AVENUE CHURCH.

Miss Lillian Kompff, soprano; F. W. Jameson, tenor; Paul Petry, baritone; Henry Hall Dunklee, organist, gave the following program of Christmas music at the Roseville Avenue Presbyterian Church last Sunday evening:

Choral prelude, "Hark! The Herald Angels Sing"; anthem, "Hail to the Lord's Anointed," Hanscan; anthem, "Like Silver Lamps," Barnby; carol anthem, "The First Christmas," Barnby; anthem, "Adore and Be Still," Gounod-Dressler; baritone solo and quartet, "The Birthday of a King," Neidinger; organ postlude, "And the Glory of the Lord" ("Messiah"), Handel.

At the morning service Mr. Dunklee played the following organ selections: "Noel," pastorale, Naylor; Allegretto, Vincent; "Cathedral Processional March," Van Eyken.

Mme. Antoinette Szumowska's Recital.

Mme. Antoinette Szumowska's recital in Mendelssohn Hall next Friday afternoon will prove an interesting event to the lovers of refined piano playing. The distinguished young pianist will present the following program:

Prélude and Fugue, F major.....Bach
Fantasia, C minor.....Mozart
La Coucou.....Daquin
La Poule.....Rameau
Presto.....Scriabin
Variations and Fugue on a theme of Handel.....Brahms
Romance sans Paroles.....Saint-Saens
Caprice on Alceste.....Gluck-Saint-Saens
En Route.....Godard
Nocturne, G major.....Chopin
Ballade, A flat.....Chopin
Passepied.....Max Vogrich
Humoresque.....Tchaikovsky
Valse Caprice.....A. Rubinstein



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The Guild of American Organists.

THE third season of the Guild of American Organists was opened impressively the evening of December 15 by a public service in the First Presbyterian Church, in Henry street, Brooklyn. The audience, an exceedingly large one, was composed of musical people and a number of clergymen were present. At 8 o'clock, organists in cap and gown entered to the processional, "With Glad-some Heart We Press," sung by the choir. The Rev. John Humphreys, pastor of Emmanuel Baptist Church, officiated, in the absence of the chaplain, President Hall, of the Union Seminary, and read the Scripture sentences and conducted the services. He was assisted by the Rev. Thomas A. Nelson, pastor of the Memorial Presbyterian Church, who read the epistle from the fourth chapter of Ephesians. The Rev. L. Mason Clarke, pastor of the church, also assisted and pronounced an address of singular beauty. In touching upon the divine art, and its mission, he said:

The majesties and infinites of music can never be brought out where music is used only for pleasure, or perhaps is given over to the uses of sin, but are only to be found in religious music. Instinctively we turn to a grand musical expression when we would worship. All the early churches used to sing their chants. I wish it were done now, and that it had been done all through the history of the Church. Here the speaker drew a stirring picture of a congregation of early Christians who had been spared by the lions in the arena, young girls made blind because of a refusal to worship Aphrodite, and young men who bore the marks of hot pincers because they dared to stand in the street before the centurion and say, "I am a Christian"—all joining in a statement of the Apostles' creed, "magnificent in its simplicity, and a wonderful declaration for them to make, in view of all their experiences."

R. Huntington Woodman, organist and choirmaster of the First Church, conducted the musical services. The choir consisted of Mrs. Etta Miller Orchard, soprano; Miss Antoinette Cooke, contralto; George Leon Moore, tenor, and Royal Stone Smith, baritone. The Carl Venth String Quartet gave valuable assistance. The opening voluntary, Rheinberger's "Andante," was given by G. Waring Stebbins at the organ, Carl Venth, violin, and H. Riederich, violoncello. The other numbers were: Anthem, "O Joyful Light!" Tours; anthem, "Evening Hymn" (unaccompanied), J. Blumenthal; anthem, "Rejoice in the Lord, O Ye Righteous!" George C. Martin; offertory, "A Song in the Night" (new), Raymond Huntington Woodman; hymn, "O What the Joy and Glory Must Be!" (melody from La Feuille), voluntary; Sonata No. 1, first movement, Mendelssohn, played by Sumner Salter; recessional, "Where Shall We Find the Lord?" Berthold Tours. The services from beginning to end were very impressive.

Operatic Project.

[SPECIAL CABLE TO THE HERALD.]

HERALD BUREAU,
NO. 40 AVENUE DE L'OPERA,
PARIS, Tuesday.

The Herald's European edition publishes the following: Jean de Reszké is spoken of here in connection with a project of building an opera house on the site of the present Etat Major offices, in the Place Vendôme. Plans are said to be completed.

M. de Reszké is stated to have advanced the bulk of the capital.

It has been impossible as yet to get a confirmation of the report, still it is a fact that musical and artistic Paris is discussing the matter.

M. de Reszké is said to have an idea of resuscitating the glories of the Theatre des Italiens and forming his repertory of masterpieces from the modern and ancient composers Glück and Piccini alternating with Mozart, Weber and Wagner.

He is also reported to intend having a sort of conserva-

tory attached to the theatre, an independent school of acting and singing being included in the scheme.

* * *

MM. Jean and Edouard de Reszké have concluded their arrangements for a brief appearance in Paris following the close of the opera here and prior to Mr. Grau's London season.

M. Lamoureux intends to give eight performances of "Tristan and Isolde" in Paris early next spring, to be sung, of course, in French. Both Jean and Edouard de Reszké have been engaged to appear in these performances, and Mesdames Litvinne and Brema will also take part.

The Operatic War.

A TRUCE will be called in the operatic war in London that has broken out between Mr. Grau and Mr. Faber over Covent Garden affairs.

Arbitration—that sensible latter day substitute for grim war—has been undertaken by friends, and will doubtless prevent the disastrous conflict that was threatened between rival operatic forces at Covent Garden and Drury Lane next season, and which would seriously affect the operatic future in New York, as well as London.

Lord Alfred de Rothschild and M. Jean de Reszké are the moving spirits who have undertaken to smooth away the differences between Mr. Grau, the New York and London impresario, and Mr. Faber, the owner of Covent Garden, and all the operatic clientèle in both cities applaud their effort and wish them well in their worthy task.

This is the present situation in the opera rumpus. It is not announced by Mr. Grau or Mr. Faber, who are as determined as the proverbial "irresistible force meeting an immovable body." But after reading the following interview with M. Jean de Reszké, had yesterday by a Herald reporter, the present state of affairs is clearly seen and the favorable outcome is discernible.

M. de Reszké arrived in New York yesterday on the Wilhelm der Grosse, looking the picture of good health, in the best of spirits and in capital voice—thoroughly in shape for his coming appearances at the Metropolitan Opera House, the first of which will be on next Monday evening. At the Gilsey House, where he arrived about noon, letters, telegrams, flowers galore and many friends were awaiting the popular tenor to welcome his return, and during the interview bell boys were constantly coming in with cards and messages. It was a day of continuous welcomes.

MR. FABER TEMPTS DE RESZKE.

At last M. de Reszké found a little leisure to answer the question, "How do operatic matters in London progress?"

"They are in statu quo, I am sorry to say," he replied. "I sincerely hoped that on my arrival here I would learn that a modus vivendi had been found. The whole matter is deplorable, and I don't see how either Mr. Faber or Mr. Higgins will profit in the least by disagreeing."

"I tried to act as a mediator—not a pleasant task, you will admit—when Mr. Faber sent for me in London. He wanted me to join him in the battle that is still raging, and asked me to make my own terms. I might engage all the artists I liked, select my own stage manager, my own conductor—carte blanche, you see, and a tempting offer surely."

"Mr. Faber is not only a man of great means, but a charming fellow. If he were only a trifle less obstinate in this matter. I told him—for what else could I say—that I had been affiliated for so many years with Mr. Higgins, Mr. Grau and Lord de Grey that under no conditions could I accept his offer."

"What will come of it all heaven only knows. Mr. Faber controls the rights of nearly the entire modern operatic repertory, and Mr. Grau controls all the artists who are acknowledged favorites in London. If both Drury Lane and Covent Garden throw open their doors next spring I see nothing but disaster for both houses. Mr. Faber cannot create operatic favorites over night, and Mr. Grau will have hardly any but old operas to give."

LORD ALFRED MEDIATES.

"Even I would be of little use to Mr. Grau under such conditions, and would be forced to assume a neutral attitude. 'Faust' and 'Aida,' and a few other operas of the same sort will not insure success for any operatic venture in London nowadays, and while I would refuse to join Mr. Faber at Covent Garden I could not appear at Drury Lane, where there would be next to nothing for me to sing."

"Still I hope that the bone of contention—a most paltry consideration on both sides, for what is £100 more or £100 less to an operatic institution?—may be removed."

"Indeed, I am quite confident that all will be well in the end, now that Lord Alfred Rothschild has taken a hand in the matter as a friendly mediator. He, like myself, thinks that the public of London is not sufficiently large to fill up two opera houses. One or the other would go to the wall. Of course, Mr. Faber, being rich, wouldn't mind so long as he carried his point. But the result would be disadvantageous all around, and Lord Alfred and other influential patrons of grand opera hope to reconcile the opposing forces."

PARIS' NEW OPERA HOUSE.

When M. de Reszké was shown a copy of yesterday's Herald containing a special cable from Paris in regard to a new opera house projected there, in which M. de Reszké is to be interested, he was greatly surprised.

"This amazes me," he said. "It was agreed on all sides in Paris that it should be kept secret, but as it has leaked out, there is no reason why I shouldn't speak quite frankly about it."

"It is true, and the new opera house will be opened during the Exposition year. The site is in the Place Vendôme, and the new structure will cost I don't exactly know how many millions of francs."

"As the people who are interested in the project stand high in the world of finance and fashion—I need only mention Baron Erlanger, the Rothschilds and the Duchesse d'Uzes—it really don't matter what it costs."

"It is not only enthusiasm for Wagner and the classics that has brought about this new order of things, but the need, rather, of a theatre in Paris in which you are not constantly exposed to draughts, and in which you can recline in your chair with some degree of comfort. Moreover, the repertory of the Grand Opéra has become the laughing stock not only of every Parisian, but also of the floating population, which formerly contributed largely to the receipts of that house. 'Faust' and 'Samson' and 'Samson' and 'Faust,' with the same people in the cast week in and week out. Only once in a while do they venture on an innovation. Then they give 'Les Huguenots.'"

COMPREHENSIVE PLANS.

"It will be different in the new house that is to go up in the Place Vendôme, to which, let me add, en parenthese, there will be attached a school of acting and singing, as the Herald said."

"During the Exposition we will produce 'Siegfried,' 'Götterdämmerung,' 'La Damnation de Faust' and Gluck's 'Armida.' Each of these will be a model performance in the true sense of the word."

"On the way over I sounded Lilli Lehmann, and was

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delighted to hear that nothing would give her greater pleasure than to appear with us as Armida."

At this juncture Mr. Grau arrived. Why did M. Jean not care to appear in the role of Romeo on Monday next, and why did he prefer "Lohengrin"?

Both men looked pleasantly determined, and both emerged from the debate triumphantly. M. Jean consented to sing Romeo, and Mr. Grau, not to be outdone in distinguished consideration, promised him in order to heighten the brilliancy of the performance, to cast Madame Sembrich as Juliet instead of Miss Susanne Adams.

About Musical People.

Mrs. Ellen O. Knox, a prominent musician of Akron, Ohio, died at Cuyahoga Falls, December 9.

The Music Study Club, of Toledo, Ohio, at its last meeting discussed Mozart. Miss Elsie White read a biographical sketch of the composer, and some of his sonatas were played by Miss Grace Keeler and Mrs. Harry H. Dahler. Others who took part were: Misses Bronson, Miss Eunice Alexander, Miss Elsie White, Miss Leola Geller, Miss Grace Keller, Miss Ada Schroeder, the Misses Gifford and Mrs. E. F. Austin.

Charles B. Ford gave an organ recital last Tuesday night in the Methodist Church in Morristown, N. J. He was assisted by Miss Romer.

The Excelsior Glee Club, of Charleston, S. C., assisted by Miss T. H. Aichel, violinist, gave a fine concert Saturday night of last week.

A number of young ladies of Joliet, Ill., have organized a club for the purpose of studying thoroughly the works of great composers. The club will be named and officered at its meeting this week.

The Herald, Salt Lake City, Utah: "Mr. and Mrs. Charles Burton gave an informal musicale Wednesday evening, which was enjoyed by a number of their friends. Those contributing to the evening's enjoyment were Professor Weihe, Miss Lennie Savage, Miss Dwyer, Mr. Goddard, Mr. Pyper and Mr. Shepard."

While directing a musicale in Richmond, Va., last week, Mrs. Alice Swain Hunter, one of the leading musicians and teachers of that city, was stricken down with apoplexy. She is on the road to recovery.

The Orpheus Club, of Columbus, Ohio, assisted by local talent, including Frank Ziegler, the violinist, gave a concert before a large audience Saturday night.

A concert, under the direction of Miss Byington, was given recently at the Moline High School, Moline, Ill. Only works of Mendelssohn were played and sung.

A new organ will be dedicated, December 20, in Trinity Church, Mt. Vernon, N. J., by Charles H. Morse, the Brooklyn organist.

The night of December 7 the New York Ladies' Trio gave a concert in Columbus, Ga. Among the novelties in the ensemble numbers was a trio by Constantin von Sternberg.

The Arion Club, of Columbus, Ohio, will hold a meeting to-night and rehearse for a concert to be given December 20.

Max Heinrich and his daughter, Miss Julia, gave a con-

cert recently in Columbus, Ohio. In the course of a long notice the *Post* said: "Mr. Heinrich has become a popular artist because of the very clever way in which he can play upon the emotions of his audience. His enunciation is wonderful; his interpretations are often exceedingly good, sometimes they are grotesque, and he plays all of his accompaniments delightfully. Of voice Mr. Heinrich has but little, but his audience always loses sight of that fact in the face of his unique performance."

Last Friday night "The Creation" was given in Newark, N. J., by the Schubert Vocal Society, of that place. The principal singers were: Miss Marie Donavin, soprano; George Leon Moore, tenor, and Joseph S. Baernstein, bass. The production was very successful.

Edward Baxter Perry is concertizing in the West with his usual success.

Mrs. Stella Hadden Alexander, the pianist, played recently before the Thursday Morning Club of Madison, N. J., and scored a great success.

Last Monday a piano recital was given in Nashville, Tenn., by Miss Cornelia Dismukes, one of the most admired pianists of that city. She was assisted by William Richards, the basso, of Knoxville, Tenn., who studied in London with Randegger.

St. George, N. Y., *Staten Islander*: "The annual entertainment of the Staten Island Quartet Club was held on Monday evening last in the German Club rooms at Stapleton. It was very largely attended by music lovers from all over Richmond Borough, and the popular resident of the club, Charles Horrmann, was busy yesterday in receiving the congratulations of his many friends on the success of the event."

The first concert of the Orpheus Society of Woodbridge for the season 1898-99 will be given in that town Tuesday evening, January 24.

The Rensselaer County Musical Association will hold its next musical festival at the Eagle Bridge Opera House December 27, 28, 29 and 30. Dr. Jules Jordan, of Providence, R. I., will be the conductor.

The pupils of the Anniston College, of Anniston, Ala., gave a recital last Thursday night under the direction of C. A. Thompson, manager of the music department, and his assistant, Miss Dustman.

The Musical Art Society, of Wilmington, Del., under the direction of T. Leslie Carpenter, gave its Christmas concert last Thursday evening. The soloist was David Nowinski, of New York, a violinist of some note. The society sang antique motets by Palestrina (1524), and Victoria (1540); Christmas songs, by Pratorius and Cornelius; two Russian songs, by Gretchaninof; German songs, by Brahms and Rheinberger; American songs, by Dean and MacDowell; two English songs, by Leslie. Mr. Nowinski played works by Bach (1685), Leclair (1697), Svendsen, Hillé and Wieniawski.

The Citizens' Concert Band, of Parkersburg, W. Va., gave its first concert of a series of Sunday night concerts last Sunday night.

The *Sentinel*, Rome, N. Y.: "Miss Jessie J. West has reason for considerable satisfaction over the piano recital given in the Baptist Church on Tuesday evening. She

appeared before an appreciative and discriminating audience and her efforts were received with unqualified approval."

The Bollinger Conservatory of Music, Fort Smith Ark., gave its first concert last week.

James C. Crabtree, assisted by Miss Agnes M. Dressler and Arthur Pacie, gave an organ recital last Wednesday in Tottenville, N. Y.

The *News*, of Toledo, Ohio, says: "The Toledo Maennerchor is in a most prosperous condition this season and now has a larger chorus than ever before, there being a list of sixty-two singers. A concert is being prepared for some date in January. Music to be sung during their attendance at the Golden Jubilee of the North American Saengerbund, in Cincinnati, next June, is being rehearsed. They are also working to have the National Saengerfest held in Toledo during the Centennial, which will draw thousands of people."

The Woman's Club, of Birmingham, Ala., has moved into elegant quarters in the Commercial Club Building. The officers of this prosperous musical society are: Mrs. R. H. Pearson, president; Mrs. W. J. Milner, first vice-president; Mrs. Zac P. Smith, recording secretary; Miss Lucy Hagood, recording secretary, and Mrs. J. F. Graham, auditor.

The Utica Maennerchor, of Utica, N. Y., will celebrate its thirty-fourth anniversary January 9. Arrangements will be made by a committee consisting of Gustav Hiob, R. F. A. Nitzschke, Max Fehr, Charles Tegtmeyer, Christ. Freymueller, H. Goll and F. Wagner.

The Charleston Musical Association, of Charleston, S. C., gave a fine concert in the Hibernian Hall last Thursday night. "Yuletide," a cantata by Auderton, was given. The association is preparing for another concert early in January.

The Woman's Club, of Atlanta, Ga., has become one of the strongest musical societies in that city. The concerts already given under its auspices have attracted considerable attention.

The Fortnightly Musical Club, of St. Joseph, Mo., is conducting a series of interesting concerts.

Miss Ethyl Fults, Miss Nellie Stark and Leon Marx gave a concert in Sedalia, Mo., last week and presented a program made up of pieces by Chopin, Bruch, Weber, Moszkowski, Godard, Gounod and Wieniawski. The *Sedalia Sentinel* speaks of it as the finest concert heard in that town in several years.

The Driscoll String Quartet, of Spokane, Wash., is furnishing to the music loving people of that Western city a series of chamber concerts.

J. P. T. Finkel dedicated the new organ in the German Lutheran Church, Wilmington, Del., last Sunday.

George Vernoy Chase, a promising musician of Atlanta, Ga., died there December 19.

The Musical Union of the Oberlin Conservatory of Music, Oberlin, Ohio, produced "The Messiah" last week with a chorus of 200 voices and orchestra. The soloists were Mrs. R. D. Blodgett, of Toledo, soprano; Miss Katherine Blood-



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good, contralto; J. H. McKinley, tenor, and Charles W. Clark, of Chicago, bass. The performance was notably good and the attendance was very large.

The Euterpean Club, of Kansas, Ill., is the leading musical club in that place. Its concerts, which are conducted on a high plane, are always largely attended.

The Terre Haute Musical Club, of Terre Haute, Ind., gave a concert Thursday night and presented a program composed of old classics.

Flaaten's Symphony Orchestra is giving a series of Sunday afternoon concerts in Duluth, Minn.

The date of the musical jubilee in Leavenworth, Kan., for 1899 will be somewhat earlier in the year than last year. The executive committee has decided upon May 16, 17, 18 and 19 as the dates for the musical contests. The jubilee will begin Tuesday and will end Friday.

Watertown, N. Y., has a new orchestra called the Citizens' Club Orchestra.

The Geneva Choral Society, of Geneva, N. Y., has mapped out an interesting program for this winter. The newly elected officers are A. F. Miller, president; W. H. Jordan, vice-president; Miss E. Malette, first vice-president; Mrs. W. H. Partidge, secretary; Mrs. D. H. Henry, assistant secretary; W. H. Andrews, treasurer.

The Philharmonic Orchestra, of Kansas City, Mo., gave its fourth concert Christmas Day, when the following program was gone through: Suite, "Teste Galanto," by Lacombe; "Terricato," by Bimboni; "Butterfly," by Rung, and Tarantelle, by Desormes.

Emilio Pacini.

The librettist Louis Gallet has been speedily followed to the tomb by Emilio Pacini, aged eighty-seven. Pacini wrote the libretto for Verdi's "Trovatore," and was one of the most intimate friends of Rossini, for whom also he wrote libretti. On leaving Italy and settling in Paris he became an active collaborator with Meyerbeer. He also translated "Der Freischütz" into French. He was the son of the celebrated composer, Giovanni Pacini, who wrote no fewer than ninety operas and many oratorios, cantatas, masses, &c.

Rossini and Verdi.

A few months before his death Rossini wrote the following letter, dated April 21, 1868, to the publisher Tito Ricordi:

"I hear that 'Don Carlos' has created a furore in Milan. I am glad of it, both on your account and on Verdi's. Say to Verdi that he must insist on being well paid in Paris, since he is the only one who is able to compose a grand opera. (Colleagues will please pardon me.) Remember me to Boito, whose great talent I prize highly. He sent me his libretto 'Mefistofele,' from which I see that he might too soon be one of the innovators. You cannot believe that I declare war against the innovators! I only wish that people would not do in one day what can only be achieved in the course of several years. If my friend Giulio (Ricordi) would kindly read and compare my first work, 'Demetrio e Polebio,' and then 'William Tell,' he will find that I, too, was no crab."

The Roman paper *Tribune* publishes this as a protest against the innovation of the modern Italian school, especially against Mascagni.



New Journals.

A new musical paper, *Bolettino Musicale Romano*, has made its appearance at Rome, while St. Petersburg is happy with the *Wastrik Teatra i Musiki*, edited by A. Koptajeff.

Brahms' Monument.

The subscription for the Brahms Monument at Vienna now amounts to 53,500 francs. Ch. M. Widor and Paul Lacombe contribute 2,000 francs each, Vincent d'Indy 1,000 francs, Henri Marteau 2,500 francs, and Mme. Roger-Miclos, the pianist, 5,000 francs.

Madrid.

A new opera, "Maria del Carmen," by Enrique Granados, has had a great success at Madrid. The text is based on a popular piece of the same name. The opera is successfully and interestingly instrumental, and incorporates a number of Spanish popular airs, but is somewhat reminiscent of Bizet, Massenet and Wagner.

A Wagner Collection.

Nikolaus Oesterlein, a well-known Wagner enthusiast of Vienna, has just died in that city. He was the collector of the well-known Wagner Museum, containing every available matter relating to its subject: books and articles for and against Wagner and his artistic principles; pictures, busts, letters, autographs of the master and musicians and others connected with his work—everything was regarded by Herr Oesterlein as a proper subject for his scrutiny and classification. Begun in 1876, the museum some years ago was bought and deposited in the city of Eisenach. Herr Oesterlein was cashier of a brewery in Mussdorf, near Vienna.

St. Petersburg.

The anniversary of the death of Anton Rubinstein on November 20 was celebrated at St. Petersburg by a solemn funeral mass in the Church of the Holy Cross at the Alexander Newski Convent. The relatives of the composer and many friends and admirers were present. The whole assembly afterward proceeded to the grave of the deceased artist, where prayers were again said. A chapel will be erected over the grave. At the same time a solemn funeral mass was celebrated in the private chapel of the Conservatory for Music, where Rubinstein was busy for so many years. The director of the Conservatory, many pupils, with their chorus leading, and the officials of the High School, were present.

Fra Diavolo.

There has been a sad omission in the series of jubilee performances. "Fra Diavolo" ought to have been given on December 4, in celebration of the 150th birthday of the hero, who was a duke as well as a bandit. His real name was Michel Pozzo, the son of a small tavern keeper,

and he soon became a terror to the whole country round Naples. Ferdinand IV. set a price on his head, but when the French invaded his dominions he took Fra Diavolo and his band into his service and created him colonel and Duke of Cassano. Joseph Bonaparte, however, did not regard his title, but hanged him as a bandit November 12, 1806. He became famous in the popular mind for his chivalry, daring and kindness.

Press Notices About Louise Gerard.

A good cast—much success and applause for Louise Gerardi, who is a debutante of great promise.—*La Lombardia*, Milano.

La Signorina Luigina Gerardi is a charming and elegant artiste, who interprets with intelligence her roles, sings with an excellent school, and was the only artist who received an encore during the entire evening.—*Gazzettino Paese*, Pavia.

Most brilliant, the début of la Signorina Gerardi.—*Il Progresso*, Piacenza.

Excellent the debutante Luigina Gerardi, who is a graceful and elegant artist.—*Il Secolo XIX.*, Genoa.

Luigina Gerardi is a sympathetic young lady of North America—young, beautiful and elegant.—*Courriere Ticinese*, Pavia.

La Gerardi is a charming and secure artist, with a voice agile and most beautifully fresh. To this young debutante is opened the road to success the most enviable.—*Il Corno*, Milano.

Henri Falcke's Success.

M. Henri Falcke, the pianist, has returned from what may truly be called a triumphal tournée in Germany. He has become a great favorite in that difficult ground, and may justly be proud of what he has gained while so young. The journals are most enthusiastic over his marvelous mechanism, his touch and his interpretation. Many place him in the front rank of modern pianists.

At Saarbrücken, where he played the Beethoven concerto in E flat, M. Falcke was the object of specially flattering distinction. The day following the concert he was surprised by the appearance beneath his window of the band of a regiment, sent by the commandant of the place to do him honor. He was obliged to come upon the balcony, whence he feelingly thanked the chef.

The *Journal*, of Mayence, where he played in company with Hugo Heerman and Hugo Becker, speaks of his "perfect execution, brilliant virtuosity and warm interpretation of the variety of works over which he showed himself master." It also speaks of the rare degree of enthusiasm into which he wrought the audience by his talents and personality.

The *Cologne Gazette* speaks of him as "a favorite of the Cologne public, who has brought himself into the foremost rank of modern piano artists." Of the G minor Saint-Saëns concerto played by the French pianist, this paper says it was a relief to hear it given with such delicate reserve and resource in contrast with the exaggerations of the rendering to which they were too often exposed." Of the Chopin etude in E flat, Saint-Saëns toccata, Grieg nocturne and Moszkowski tarentelle most flattering words are likewise spoken.

The *Gazette*, of Saarbrücken, speaks of his virile and powerful sonority in the E flat concerto of Beethoven, also of his honesty and sincerity of interpretation in opposition to the affectations and change of rhythm and time which Beethoven himself so condemned and in which so many players indulge. Even his employment of the pedal was commented upon, M. Falcke being past master in the use of this most important and misused department of piano art.

M. Falcke, after terminating his duties as member of the Conservatoire jury, leaves Paris for Germany again in a few days.



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BERLIN, December 10, 1898.

BARRING a few important musical events, such as the first production of Richard Strauss' "Don Quixote" under the composer's direction at a Wagner Society's concert, the past week was not a very interesting one, and although, as usual, I attended a good many concerts I can pass most of them over without extended notice.

The first musical affair which calls for critical comment was Ernst Mielck's concert, with a program entirely made up of his own compositions. In reading the preliminary announcement that a young Scandinavian composer would bring out three works in the largest forms—an overture, a piano concerto and a symphony—my curiosity was of course aroused to its highest pitch. But this time again my hopes of finding a great new talent, perhaps a genius, were destined to disappointment. Perhaps my anticipations, when I read that this young Finnish composer had received a government stipend for his symphony, were a trifle too exalted. Certain it is that Mr. Mielck, who is said to be a pupil of Max Bruch, writes like a decent conservatory pupil, but no better; on the contrary, at moments even a little worse.

His dramatic overture, op. 6, in D minor, which was carefully performed by the Philharmonic Orchestra, under Court Conductor Rebeck's in such instances always very painstaking direction, made no sort of an impression at all. In point of themes it deals with the most conventional sort of everyday material, lacking entirely in originality of invention or even dignity of selection. The treatment is of the approved and trite conservatory pattern, equally without a spark of inventive genius of the technical order.

The piano concerto, op. 9, which the composer in person performed, is not at all a piano concerto, but rather a work for orchestra with piano concertante. As the solo instrument the piano plays far too inferior a part in this composition. The themes in it are not of Mr. Mielck's invention, but are of Finland's national growth. The "free" use which he makes of these Finlandian themes is really finical, and shows no ingenuity even when, as is the case in the final movement the form of variation is selected. I grew so nervous over these first two works that I preferred to leave the symphony, which bears the opus number 4, to the tender mercies of my confrères, and with Manager Wolff drove up to his Bechstein Hall to assuage my musical mind with the exquisite delivery of French songs by Massenet, Chausson and Bruneau, which that charming and fin-de-siècle little Parisian concert singer, Marcella Pregi, vouchsafed us at the close of the program of her second song recital.

The third of the Waldemar Meyer Quartet's Sunday Popular Chamber Music Matinees was well attended, and brought a "request repetition" of Mozart's divine string quintet (with Miss Frida Kunze a second viola performer); the Raff D minor Fantaisie and Fugue for piano, op. 91, excellently performed by Court Pianist Elisabeth Jeppe, and Saint-Saëns' interesting septet for trumpet, string quartet,

double bass and piano (op. 65, in E flat), which I had never heard before.

The Wagner Society's concert which I mentioned above took place on Monday night at the Philharmonie, which large hall was crowded to its utmost capacity.

The Wagner numbers upon the program were the "Meistersinger" Vorspiel and the third act from "Tannhäuser." There is no excuse for presenting in concert fashion the latter excerpt of one of the most popular operas of the master, given everywhere where there is a decent, self-respecting opera house in the wide world. It was well performed, however, under Richard Strauss' direction and with Miss Hiedler as Elisabeth, Scheidemantel as Wolfram and Dr. Ludwig Wuellner in the title part. The Berlin Teachers' Male Chorus and a boys' choir from the Koenigstaedische Gymnasium sang the choral episodes of the older and the younger pilgrims far better than one is wont to hear them upon the stage, where the moving on of the pilgrims, especially when they disappear behind the scenes, often mars the cleanliness of the intonation.

The "Meistersinger" Vorspiel was taken at a somewhat livelier tempo than the customary one, but Richard Strauss' conception of it I like very much. It is fresh and spirited and he made a hit with it. Of special interest seems to me the "programmatic explanation" which Wagner wrote to the "Meistersinger" Vorspiel. It is well known that he did so for most all of his other operatic introductions, but only lately it came to light that there is also in existence one for the "Meistersinger" prelude. It was written in 1863 for a private performance of the Vorspiel for the Prince of Hohenzollern-Hechingen, at Loewenberg. The manuscript is in possession of banker Alexander Meyer-Cohn at Berlin, and with his permission it is now published for the first time in the Wagner Society's program of last Monday.

Here is the original by Wagner:

"Die Meistersinger ziehen im festlichen Gepränge, vor dem Volke in Nürnberg auf; sie tragen in Prozession die 'leges tabularum,' diese sorglich bewahrten alterthümlichen Gesetze einer poetischen Form, deren Inhalt längst verschwunden war. Dem hochgetragenen Banner mit dem Bildnis des harfenspielenden Königs David folgt die einzig wahrhaft volksthümliche Gestalt des Hans Sachs: seine eigenen Lieder schallen ihm aus dem Munde des Volkes als Begrüssung entgegen.

"Mitten aus dem Volke vernehmen wir aber den Seufzer der Liebe: er gilt dem schönen Töchterlein eines der Meister, das, zum Preisgewinn eines Wettsingens bestellt, festlich geschmückt, aber bang und sehnsüchtig seine Blicke nach dem Geliebten aussendet, der wohl Dichter, nicht aber Meistersinger ist. Dieser bricht sich durch das Volk Bahn; seine Blicke, seine Stimme raunen der Ersehnten das alte Liebeslied der ewig neuen Jugend zu. Eifrige Lehrbuben der Meister fahren mit kindischer

Gelehrthuererei dazwischen und stören die Herzensergiesung; es entsteht Gedränge und Gewirr. Da springt Hans Sachs, der den Liebesgesang sinnig vernommen hat, dazwischen erfasst hilfreich den Sänger, und zwischen sich und der Geliebten giebt er ihm seinen Platz an der Spitze des Festzuges der Meister. Laut begrüsst sie das Volk—das Liebeslied tönt zu den Meisterweisen: Pedanterie und Poesie sind versöhnt. 'Heil Hans Sachs!' erschallt es mächtig."

The following is an approximate translation of Wagner's synopsis of his work:

"The Meistersingers march up in festival pomp before the populace of Nuremberg; they carry in procession the *leges tabularum*, these carefully guarded antique laws of a form of poetry, the contents of which had disappeared long before. Behind the elevated banner with the picture of the harp-playing King Saul, marches the insingular, true popularity, the person of Hans Sachs; his own songs resound toward him as a greeting from the mouths of the people.

"But from amidst the multitude we hear the sigh of love. It is intended for the daughter of one of the masters. She is ordered to be the winner's prize in a tournament of song, and festively dressed, but sorely afraid and full of longing, she furtively looks for her lover, who, it is true, is a poet, indeed, but as yet no Meistersinger. He makes his way through the populace, his looks, his voice, everything betrays to her whom he has chosen, the old love song of eternally new youth. Eager apprentices rush in between the lovers and with childish wisecracks they disturb these heart disclosures; crowding and confusion arise. Then Hans Sachs, who saw and comprehended the sense of the love-song, comes to the rescue, takes helping hold of the singer and between himself and his beloved one, Sachs gives the singer a place at the head of the festival procession of the masters. Loudly the people hail them; the love song resounds in the modes of the masters: Pedantry and Poetry are reconciled. 'All hail to Hans Sachs' is the powerful refrain."

Between the two Wagner numbers there had been placed upon the program those new numbers which alone gave justification to the concert, inasmuch as it can nowadays be the only purpose of Wagner Society concerts to produce new works which one would not be likely to hear under ordinary circumstances. Thus we had as *hors d'oeuvre* a new lyric scene for tenor solo and orchestra, by the young Cologne composer, A. von Othegraven. It is a sickly setting of a sickly poem, entitled "Letzter Frühling" (Last Spring), and it was interpreted by a sickly singer, Dr. Ludwig Wuellner, to whom it is dedicated. All I can say in favor of the work is that it is well declaimed and effectively orchestrated.

Also the two Gesänge for baritone solo with orchestra, by Richard Strauss, which followed, are not among his most inspired creations, and are vocally very difficult. They are settings of Schiller's highfalutin poem ("In October, 1788"), entitled "Hymn," and of Goethe's (Au Lila), entitled "Pilgrim's Morning Song," a transcendental poem, the meaning of which did not become clear to me upon repeated reading, even. I doubt whether many others have ever able to fathom its contents, and to judge from Strauss' abstruse music he is also among those who did not understand it. How on earth anybody should select just this nebulous poem among all the lucid ones of Goethe for a musical setting I am at a loss to comprehend.

The Dresden baritone, Scheidemantel, who is a master of delivery, did his utmost for the unraveling of this double mystery, but even he fell short of making its meaning clear, and the applause he received was only the well deserved reward for his apparently strong effort. Scheidemantel's voice begins to show the signs of wear and tear.

The piece de resistance was Richard Strauss' latest orchestral composition, "Don Quixote." (Please don't mix this up with Kienzl's opera on the same subject.) The composer, although a very sick and fever stricken man, conducted with all his energy and the faith of the creator in his own work, and he scored a comparative success,



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which, however, was by no means universal or remained undisputed. Those who hissed were in the great minority, and moreover they were in the wrong, for, whether one likes it or not, one has no right to slight in public the honest work of so skillful a musician and so great a master as Richard Strauss, undoubtedly the foremost among all living German composers.

It is too bad that he, the only one who to-day could write great, absolute music, should want to strive for success in the field of program music and of a sort of program music which goes beyond the utmost limits of what music can possibly describe, the painting of concrete things. Up to this latest work I have gone with Richard Strauss through thick and thin.

I verily believe that his "Death and Apotheosis" is the greatest musical painting so far extant. His "Don Juan" is full of vitality and describes in most glowing colors what the composer intended to depict. In "Till Eulenspiegel" Strauss showed that he is master also in the portrayal of humorous episodes, and I still believe that from a technical viewpoint his "Zarathustra" is the biggest score ever penned, with the exception of "Don Quixote." In fact, this "Don Quixote" score, which, through the kindness of the publishers (Jos. Aible's Successor, in Munich), I was enabled to study for several weeks before the performance, has places of which I could make neither head nor tail, and even with the assistance of Otto Singer's arrangement of the score for two pianos it was almost impossible for me to imagine how they would sound in the orchestra.

This was caused less through my inability to hear mentally when reading a score than through the fact that Strauss invented some new combinations of colors, some entirely novel, and so daring effects that I could not imagine how they would sound until I actually heard them performed by the orchestra. Then they did to my ears sound just what they were meant to describe in sound, and hence the much quoted and antagonized description of the passing of a herd of bleating sheep forced my admiration through its vivid reality.

The only question which I can consent to argue in this episode therefore is whether it was music that I heard, or whether it was merely a very cacophonous conglomeration of sounds. Certainly, it was descriptive, and from an aesthetic viewpoint I cannot deny to the musician the right to depict upon his orchestral canvas what a painter is allowed to place in ocular view every day of the week upon his real canvas. But is it music? That's the question, and this question I am inclined to deny, and hence—but hence only—I regret that a man like Strauss should waste his eminent abilities, his unparalleled powers of painting in tones upon program music, which, indeed, has a program, but is no music.

If it is no music, however, it may possibly be something else, and that is—a big, huge, monumental, nay colossal joke, a joke of such magnitude and such irresistibility as only a master and a genius like Strauss is able to perpetrate. Perhaps he could not resist the temptation of playing this practical joke upon the orchestra, the public and the critics—above all, the critics. I can see him chuckling over his morning chocolate, as he reads the learned essays of the German Krehbiels upon the unæsthetic noises made by the herd of bleating muttons.

Yes, gentlemen, it is a joke, a Richard Strauss joke and a very good one! It lightens the effect of the joke that in the work are interspersed moments of absolute music of rarest beauty, and that in inventive as well as executive skill of thematic treatment, counterpoint and orchestration, some of the variations are perfect master specimens of the musician's art. The very Don Quixote theme (D major) is of genuinely "knightly character" and graceful as well as noble and original invention, and some of the fantastic variations to which it is treated are of great beauty. Thus in the extremely fine and ideal episode in F sharp, in which Don Quixote (violinello solo) discourses with the homely and always material Sancho Panza, whose theme is mostly uttered by the bass clarinet together with a tenor tuba (B flat tuba or baritone) or by a solo viola.

The entire finale descriptive of Don Quixote's last days on earth, spent in quiet contemplation, and his death, is entrancingly beautiful, and in all earnestness and sincerity I made Strauss the proposition of using this portion of

his new work as a slow movement for a violinello concerto. He could do this all the more readily, as, for merely technical reasons (aside from its great difficulties and the diversion of opinions the work is bound to elicit) Strauss' "Don Quixote" is not likely to be frequently placed upon concert programs. So far the work has only been performed at Cologne, Frankfurt and Berlin, and only under the composer's own direction. At Cologne the first 'cellist was not a great enough virtuoso to carry out the Don Quixote theme in all its variations to the satisfaction of the composer.

At Frankfurt he met Becker, and this player of the unwieldy instrument was to Strauss' liking; so much so that Strauss wanted to bring the Frankfurt musician to Berlin for the above described performance. But as the Berlin Philharmonic Orchestra now boasts of Anton Hekking as first and solo violinellist, there was no need of importing anyone else, and, indeed, it would be difficult to find a better performer, especially as regards the interpretation of the character of the music, than our old friend, who, with all his great qualities as a 'cellist, is certainly also somewhat of a Don Quixote in character.

What more, however, than this violinellist question will prevent some conductors from performing "Don Quixote" is the demand in the score for a very good tenor tuba performer, who may not be found everywhere, and, when found (or purloined from a military band) may not be able to execute Richard Strauss' difficult music without a considerable amount of practicing. Thus I am sure that Strauss' "Don Quixote," for technical as well as other reasons, will never become a "popular" work.

At the Royal Opera House we had as second guesting appearance of Victor Maurel a "Don Giovanni" performance in Italian. It was a welcome change to the German element in the cast, for their consonant hardened voices could for once indulge in the grateful and euphonious style of the bel canto. On the other hand the public does not lose much (I take it that most of the audience did not understand Italian) if they remain in unconsciousness of the absurdities of Da Ponte's text, which can successfully rival with those of Schikaneder's libretto to the "Magic Flute." "Thuswise" the ear of the listener can gloat undisturbedly over the heavenly beauties of Mozart's music.

The representation itself brought two guests—besides Maurel in the title role, Lilli Lehmann in the part of Donna Anna. Maurel gave histrionically a very fine impersonation. He was a happy medium between our cavalier-like, knightly German Bulz and the cel-like smoothness of the Spanish Don Giovanni of D'Audrade. Maurel was of that truly Gallic elegance characteristic of his native country, situated between the Pyrenees and the Vosges mountains. Vocally he gave some admirable technical displays, but as regards voice he was only able to give the contours of a part which he may have sung brilliantly at Napoleon's (Napoleon III., of course) time, but which he cannot sing any more at this late stage of the game or this ungainly lateness of the stage.

Lilli Lehmann's Donna Anna is known as a model and master performance. You will be able to enjoy it in the United States during the forthcoming operatic season of Mr. Grau.

The home personnel in the cast took great pains to second the guests in an artistically worthy manner. Dr. Muck conducted in his most refined and all absorbing style, leaving none of the most subtle nuances of Mozart's filigree art unnoticed, and he held his chorus as well as the orchestra under admirable control.

Miss Emma Koch, one of the busiest and most conscientious of Berlin's lady piano pedagogues, gave a well attended piano recital at the Singakademie. She charmed her audience with the carefully shaded, clean-cut performance of the C minor fantasy (from the sonata) of Mozart, and Mendelssohn's prelude and ponderous fugue in E minor, op. 35. She played elegantly also Liszt's F minor concert study, and the same composer's very rarely heard C minor Polonaise, as well as Moszkowski's graceful Spring Pieces, op. 57, and, of course, the inevitable Schubert-Tausig Military March, which was followed by a number of encores demanded by a very friendly audience.

The only work on the program the performance of which I could enjoy with moderation only was Schumann's great Fantasia. It is most decidedly not "women's music," and, indeed, nobody recognized this more clearly than the late Clara Schumann, for the fantasia is the one work of Schumann which she never interpreted in public, however much she may and must have admired it in private.

Miss Koch, before she became a pupil of Moritz Moszkowski at Berlin, was once a pupil of Prof. Carl Baermann, of Boston, formerly of Munich, and gratefully acknowledges the obligations she is under to this master teacher for whatever she acquired in the way of technique and musical education during the early part of her career.

The fourth symphony evening of the royal orchestra brought a mixed program, beginning with a ballet suite strung together somewhat at haphazard (as it seemed to me) by Felix Mottl from various ballet pieces taken from Gluck operas. Thus, we heard bits from "Don Juan," "Iphigenia in Aulis," "Orpheus" (the very beautiful and often performed "Dance of the Spirits of the Blessed"), and "Armida," all more or less logically connected. The suite seemed to please the audience.

Then there came another piecemeal work, three movements from Berlioz's "Romeo and Juliet" symphony. Weingartner's selections were the second (Romeo alone, concert and ball, festivities at the Capulets'), the third (in the Capulets' garden—love scene) and the fourth (Queen Mab) movements. He closed with this, the outwardly most effective scherzo movement of the symphony, but failed to rouse that spontaneous enthusiasm which I have witnessed after a Theodore Thomas or Nikisch reading of the same work in the United States. Perhaps the audience felt that it was being treated to a torso, or may be it noticed the very apparent ad captandum intentions. Be that as it may, it failed to respond, at any rate, in the former fashion, and it almost seems as if the great Weingartner boom was on the decrease.

The program further contained Beethoven's piece d'occasion, the "King Stephan" overture and Haydn's G major symphony, with the tympani beat (No. 6 in the B & H. edition).

The next will be Beethoven night (December 21), when the "Coriolan" and third "Leonore" overtures, the "Pastoral Symphony" and the C minor piano concerto will be performed, the latter by the London pianist, Leonard Borwick.

A very talented pianist is Miss Gisella Grosz, from Budapest, whose great merits were proclaimed in these columns when the young and handsome lady made her debut here a year ago. In the meantime she seems to have still further improved, for she certainly possesses extraordinary modulatory powers of touch and tone and her conception is thoroughly musical. Of course her technique is beyond cavi, for this is nowadays a self-understood condition. I admired most the suavity and gracefulness of her interpretation of Beethoven's amiable F sharp major sonata and of some of the not so large works upon the program, such a pretty intermezzo by E. von Dohnanyi, a tender B minor elegy by A. Ashton and Liszt's F minor concert study. Brahms' E flat minor scherzo, on the other hand, was interpreted with characteristic ruggedness and the performance of the final number upon the program, Liszt's piano arrangement of the "Tannhäuser" overture, proved a veritable tour de force.

A singer of moderate voice and accomplishments, Mrs. Wine Hempel, from Dresden (a pupil of Miss Natalie Haenisch), claimed my attention last night. Of the portion of the program I had time to hear I enjoyed most Heinrich Gruenfeld's refined violinello performances.

Then I went from the Hotel de Rome concert hall to

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the Singakademie, where the young and very gifted Russian pianist Waldemar Luetschg, son of Professor Luetschg, of St. Petersburg (who looks the very image of the late Anton Seidl), gave a concert with orchestra. Just in time for the final movement of Beethoven's E flat concerto, I heard the fastest and cleanest performance of it that I ever witnessed before. It is marked *allegro ma non troppo* and it is oftener taken too slowly rather than too fast. Rubinstein also used to take it at a great rate of speed, but nothing to compare with Luetschg, junior. On this occasion I learned that both the Beethoven movement and Luetschg could stand the pace. It certainly gave the young artist an opportunity to display his numerous excellent qualities, such as his fine, big tone, musical temperament, strong wrist and an extremely clear-cut and brilliant technic.

Most beautifully played was the Schubert B flat Impromptu and the noble E flat minor Intermezzo from Schumann's "Faschingschwank," while again in the Chopin F minor Fantaisie I found the tempo considerably too fast.

With a rattling good performance of the Liszt A major concerto the program closed and the audience, among which I noticed Reisenauer and Josef Hofmann, was roused to such a pitch of enthusiasm as is seldom reached except by the greatest artists. Luetschg was recalled some eight or nine times and was obliged to give two encores, the Liszt Waltz Caprice in A flat and the Raff Rigaudon.

At the Theater des Westens Heinrich Boetel, the quondam tenor and possessor of the high C, made his annual r'entree, as usual in the "Postillon de Lonjumeau." Then, of course, he will be heard as Lionel in "Martha," and as Manrico in "Trovatore." Nothing new can or need to be said about these appearances, and I shall be glad for the sake of Director Hofpauer, who is not doing very well with his operatic undertaking, if this once brilliant star and popular tenor will draw big crowds once more to his beautiful theatre.

The Richard Wagner festival at Kroll's was entirely a social and very swell, but by no means a musical affair. Hence I content myself with stating that the receipts for the Richard Wagner monument fund were very large and that Berlin in consequence is likely to own a Richard Wagner monument long before the long-planned triple monument to Haydn, Mozart and Beethoven can become a reality.

The first performance of Siegfried Wagner's opera, "Der Baerenhaeuter," will definitely take place at Munich, and Leipzig is chosen as the second city at which the son of Richard Wagner will score—a fiasco.

The next novelty evening at the Royal Opera House will be a double event and will bring the first performance here of d'Albert's one-act opera, "The Departure," and of Chabrier's fragment, "Briseis." I saw Privy Councillor Pierson last night, and he told me that all intentions of acquiring the rights of Mascagni's "Iris" had been definitely abandoned.

My young friend the composer-conductor Leo Blech has has quickly found a much more satisfactory position than he has so far held at the opera house of our native town of Aix-la-Chapelle. He has just been engaged on a long and remunerative contract by Angelo Neumann, of Prague.

Among the callers at THE MUSICAL COURIER Berlin headquarters during the past week were Miss Minna Rode, violin virtuoso from Frankfurt, a pupil of Professor Heermann; the Frankfurt pianist and accompanist, Carl Friedberg; Mrs. Selina O. Cottlow, of Chicago; Miss Marguerite Melville, of New York; Mrs. Maria Theresia de Sauset, of Elberfeld; Miss Beatrice M. Davidson, of New York; Mrs. J. W. Kahle and Miss Ethel Kahle, from Seattle, Wash. (the young lady is a violin pupil of Professor Halir); Hermann Noa, a rising young composer of Berlin; Ossip Gabrilowitsch, the pianist, who passed

through Berlin on his way to Russia, and my old friend, the well-known New York pedagogue, Bernardus Boekelman, who, coming from Paris and Vienna, is now making the round of some of the Berlin piano teachers with his interesting and very valuable Bach colored fugue edition.

O. F.

Berlin Music Notes.

BERLIN, December 10, 1888.

HEDWIG BOENISCH and Irma Harden gave a song and duet evening at Bechstein Hall Monday. The ladies were more pleasing in the solo numbers, as the great difference in the quality of the voices makes it impossible for them to blend. Irma Harden sang in good style "Das Ringlein" of Chopin, and "Ständchen" of Brahms; and Hedwig Boenisch pleased her audience so well with Grieg's "Im Kahne" that she had to repeat it.

On Tuesday evening a concert was given in the large hall of the architectural building, the program of which was made up of compositions from Bach, Schumann, Brahms, &c., arranged for two pianos by Heinrich Gobbi. In the Bach prelude and fugue in C sharp minor the arrangement was quite satisfactory, as the different voices in both themes were thus clearly and concisely presented and easily intelligible; in the Brahms numbers, Capriccio, Intermezzo, &c., the character of the pieces suffered; the Capriccio for instance, was too ponderous. The young ladies giving the concert, Kornelie Hollösy and Ida Kelen, should rehearse more before attempting to play publicly together.

Marie Geselschap's piano recital this season at Bechstein Hall, Wednesday evening, left one with the impression that there was still much to be desired in her playing from an artistic standpoint. A certain freedom in tempo is demanded in such compositions as the Schumann "Papillons," but it is safe to say that the exaggerated tempi which the young lady used were never prescribed by the master. Also the use of the pedal was injudicious, and, even in the Bach fugue, inexcusable, whereby the attempt to emphasize the organ point was not successful. Miss Geselschap has a good technic and a full, round tone, but they are not the only requisites to make an artist, a fact which she will sooner or later realize.

Miss Carrie L. Clough, of Boston, who has been studying the past eight months with Breiter in Paris, has returned to Berlin for the winter, and will resume her studies here.

FREDERIC M. BIGGERSTAFF.

Sibyl Sanderson at Trabadelo's.

Mme. Sibyl Sanderson Terry sings no more in public, but is happily restored to health. The charming singer is one of those rare individuals who cherishes a marked loyalty and sense of gratitude toward her vocal professor, as being one who plays an important part in professional success.

The home of M. A. de Trabadelo, who in private life is Marquis d'Arroara, was one evening this week privileged to receive echoes of the incomparable Manon's voice, a privilege which the Grand Opéra cannot procure to offer to its best paying habitués.

After a charming dinner in time given in honor of her recovery, the diva sang in her most captivating manner several of the recent songs of De Trabadelo, including "Dernier Chrysanthème," "Desir fou," "Mon Village," "Douleur d'Aimer" and others. It goes without saying that with such interpretation, not to mention the composition, the songs were exquisite and warmly received.

It is the first time since her serious illness that Madame Terry has been heard. She continues her lessons with the master for her own musical satisfaction.

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Music in Munich.

MUNICH, December 2, 1888.

MUNICH needs no introduction to THE COURIER readers, even though she has not been honored with a permanent place in its columns. Little reverence as the average American manifests for the less material things of life, he cannot but be moved to greater interest at least by contact with the actual surroundings of the artist and celebrity, be he painter, musician, or litterateur, and where has lived, temporarily at least, more of the so-called geniuses than in Munich! One is so enthused by Wagnerianism here; they are at times forgetful of the fact that this greatest of all great geniuses is not a living reality. Evidently Tolstoi has not seen Wagner operas as presented in Munich, and, although I have never been quite ready to accept Shakespeare's estimate of "the man that hath no music in his soul," I am forced to believe he would indeed be fit only for "stratagems and spoils" or worse, if he were not moved by these masterful and exquisitely finished performances. Musicians believe the operas are given even in greater perfection here during the special Wagnerian festivals (the months of August and September) than in Bayreuth.

However, not having seen the latter, I must defer judgment. Besides Wagner we have here the most perfect production of Mozart from the original text, and is not their devotion to these two great geniuses alone enough to commend Munich musically to the whole world?

When the famous actor Possart became "Intendant of the Royal Theatre, the musical faction of Munich were loud in prophesying that their beloved art would be sacrificed to the drama, but, much to the credit and broad-mindedness of the real artist, Possart has not found it necessary to belittle or neglect one art, in order to promote and elevate the other. Thus we find in the revival of Mozart's works a purity, a perfection, a beauty, a repose and an exaltation that is refreshing in this day and age, where the great majority search only for—find interest only in—the intoxicating, the debilitating in art.

The Residenz Theatre, a veritable jewel in the rococo style, makes an ideal setting for these gems. Hofkapellmeister Fischer, as conductor at the Residenz, insures attention to the minutest detail, and such performances of "Don Juan," "Magic Flute," "Figaro" and "Seraglio" could be given nowhere else. Herr Fischer is also a great Wagnerian, and his piano recitals of Wagner music are world renowned. He plays Monday evening the 5th (for the first time in two years in Munich) from "Parsifal," "Walküre," "Tristan and Isolde," "Tannhäuser" and "Rheingold."

The first announcement appeared Sunday last, and by noon the following day no tickets were to be had, showing the esteem in which his work is held here. However, he has played in America and is known there.

Bernard Stavenhagen, the youngest and one of the most celebrated of the Liszt pupils, came to Munich from Weimar (in October) to fill the place made vacant by Richard Straus' departure. Hoftheatre Kapellmeister Stavenhagen is a thorough musician, and whether acting in the capacity of conductor, soloist or accompanist, shows his love of music for music's sake.

Thus far we have enjoyed several of Wagner's operas, and, best of all, Beethoven's exquisite "Fidelio," and Saturday evening are promised Smetana's "Bartered Bride." Opera-going in this land of music does not appear in exactly the same light as at home. One rarely hears the soloists mentioned, for Germans—at least Bavarians—know no De Reszkés nor Melbas, but they do know the work itself, be it from Wagner, Glück, Beethoven or poor, unfortunate Smetana; and the real reverence they manifest in the theatre is wholesome and inspiring. From the time the baton is raised for the first overture until the scene is finished, the most profound silence prevails, and applauding is likewise deferred. If one hears no individually celebrated artist he must commend the perfection of the ensemble.

The recent production of Berlioz's "Damnation of Faust," under Professor Porges' direction, was a masterpiece. Herr Porges is perhaps the most partisan of the Liszt pupils in Munich, although Dr. Kellerman contrib-

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utes annually to his friend and teacher by a series of Liszt concerts.

This year were presented all the symphonic poems of Liszt, Dr. Kellerman personally conducting the Kaim Orchestra, always the most worthy interpreters of the best in music. Quoting from one of the most pronounced of the Liszt devotees, however: "I am sure were Liszt alive to-day he would disclaim all association with some of these 'poems'—so much in life as well as music that's good for one appears neither beautiful nor exactly acceptable—but for habitude poor human kind accedes to with characteristic resignation.

Of all the musical institutions, however, that appeals most to my appreciation is the Kaim Orchestra above mentioned. What credit is not due Dr. Kaim and his splendid orchestra of artists! I wonder if the masses ever reflect upon the debt of gratitude they owe this good man?

To sustain an orchestra in Europe is not easier, or more productive financially, than in America, and we can count on a few fingers the individuals courageous enough to attempt to handle these very worthy and elevating, but unproductive, enterprises. Dr. Kaim built some four years ago what is known as "Kaimsaal." With characteristic judgment, Dr. Kaim secured a ten years' contract with Weingartner, the great conductor, who in turn personally selected most of the seventy-five men who now comprise the orchestra.

Here for a few pennies can be heard all the classics and popular music. The Kaim Orchestra abatement concerts for the season—given weekly—include the best of the works of Haydn, Mozart, Cherubini, Beethoven, Schubert, Schumann, Berlioz, Liszt, Wagner, Brahms, Götz, Sinding, Goldmark, Schilling, Tchaikowsky, &c.

We are also looking anxiously forward to the initial production in Munich of Weingartner's Symphony. As soloists these concerts have had our own Lillian Blauvelt, a feast alike for eye and soul. Mlle. Jaffé, the violinist, and an artist of the first rank; Clotilde and Franz Schörg appear in the near future. Herr Weingartner's pianistic ability is marvellous to the student who knows the hours it takes to keep one's technic, to say nothing of progressing in a general way musically. He plays all the accompaniments for his soloist—no orchestral—and with what finish, what perfection!

That an artist here means more than an interpreter of an individual instrument one must agree, for one finds it no extraordinary thing to listen to Stavenhagen, Weingartner, Schwartz and others as soloist accompanist, playing chamber music as though they had at their finger's ends the entire literature of music. Concertmeister Rettich of the Kaim Orchestra has organized for chamber music. The first concert to be given about the 15th. As Herr Rettich is a violinist of rare capacity, something good may be expected.

Much more might be said of music in Munich, as there are concerts without number, but one cannot centre one's energies on music alone, especially since life here offers so much of value in every way. What with its library, its galleries, museums, university and university extension lectures, one becomes bewildered, and in this state I stood boldly staring the other day at the door plate bearing the inscription "Frau Georg Ebers," unconscious of the fact I was en route to my friend's, whose apartment adjoins and whose name bears no similarity. Suffice to say, amid profuse apologies I withdrew and reached the place of my destination just in time to listen to the most astounding tale of Ibsen, who might also be called a Munichian.

It is useless to repeat it. I am certain with all THE COURIER's propensity for giving plain, unvarnished truths it would be staggered by this. However, I wish every devotee, women especially, might know this friend C., this so-called "woman's poet," who protests from the house-tops against man's inhumanity toward woman. Is marriage the only relationship in life that involves "mutual

honesty, dignity, interest and trust?" Evidently Ibsen thinks so. But to preach in all ages has been easier and more productive than to practice, and perhaps Ibsen justifies himself in having so clearly defined and publicly proclaimed the duty of his fellow men, and feels thereby personally exempt from any moral obligation whatsoever toward the fair and weaker sex.

Music in Havana.

HAVANA, December 13, 1898.

THE decease of the genial Cuban composer Laureano Fuentes is announced from Santiago de Cuba, where he was born some seventy years ago. Although belonging to the old-fashioned school of Paccini, Donizetti and Ricci, for whom he professed the greatest adoration, he leaves behind, nevertheless, a good number of compositions worthy of a hearing. For the sake of curiosity as well as in justice to the dead artist allow me to name a few of his best works: "Estrella de Aurora," romance, for soprano; "Carmen," polaca, for soprano; "Extasis," valse, for soprano; "America," symphonic poem for orchestra; "Stabat Mater," four voices and organ; "Flores Cubanas," mixed chorus; "Seila," an opera in three acts. Of this last work a chorus and a pizzicato are the only numbers that will survive the composer's name.

Cervantes, the Cuban pianist, has just returned from his Mexican tour. I am informed of his intention to give a concert at the famous Tacon Theatre some time this month, of which I will keep you posted. By the way, Señor Cervantes thanks your Mexican correspondent for the kind words written of his works in that country.

The Sociedad de Cuartetos, of this city, gave last Sunday their second concert. Here is the program:

Adagietto de la Suite L'Arlésienne.....Bizet
Au bord de la mer, Reverie.....E. Dunkler
Dos violines, viola y violonchelo.
Cuarteto en Mi bemol. Grave-Allegro-Andante-Cantabile-Rondo.....Beethoven
Piano, violin, viola y violonchelo.
L'Attente.....Schubert
Senorita Santacana.
Serenata en Do.....Haydn
Dos violines, viola y violonchelo.
Cuarteto en Re.....Haydn

The executants were Vander Gucht and Reinoso, first and second violins; Mourat, viola; Ortega and Ramirez, cellos, all good and true men. Miss Sicouret, a pianist in the real sense of the word, was the alma mater of this concert, and distinguished herself by her intelligent and spirited playing of the Beethoven number. The Andante was redemanded. "L'Attente," as sung by Miss Santacana, served to prove that she is not a soprano, her teacher's opinion notwithstanding. Her efforts in that direction will only contribute to destroy her mezzo soprano organ. Nevertheless she sang with taste and feeling Schubert's tender Lied.

La Lucha, the daily paper of largest circulation in the island, has this to say:

"Our friend and companion X. has been appointed correspondent to THE MUSICAL COURIER of New York. We congratulate both. Our friend because of the honor to be associated with the greatest and best known musical paper in the world, and the American review because of the timely and wise selection made."

For X.'s part many thanks. As for THE MUSICAL COURIER—it is only justice.

The same paper has many good words for Mrs. Aguado de Tomas, formerly soprano soloist at St. Francis Xavier's Church, Brooklyn, and pupil of Emilio Agramonte, of your city. The praises are not limited to the quality of voice and art of the singer, but also to her teacher and his successful method. I fully agree with La Lucha.

The handful of Spaniards still remaining in this city are bound to make a last fuss. On account of bad temper and a great deal of gin and cognac some Spanish officers insulted the other day at a well-known café the memory of the late Calixto Garcia, a general in the Cuban army. A few Cubans present there resented the offense. Results: Some Cubans and Spaniards dead and wounded; an edict from the Captain-General closing all theatres and about 100 musicians without employment. When will the United States put aboard the last Spanish soldier?

Havana is at present with only two cellists, and there is ample room for twice that number. Is there not in the States a cellist willing to jump the waters and make the experiment? I guarantee nothing. I simply note the fact.

All the bands here are rehearsing such tunes as "Hail Columbia," "The Star Spangled Banner," "Red, White and Blue," and Sousa's "Washington Post March."

The descendants of Pelayo, the true confrères of Weyler, who not very long ago considered the Americans as pigs, have justified reason to cry out: "Sic transit gloria mundi."

Havana has about a dozen vocal teachers. Some of them do not sing, others do not know how to sing, and most of those who do sing and know how to sing do not know how to teach singing.

The maxim of good friend Belari has evangelic force here: "Vocal teaching is a fraud."

I know a teacher using three different methods on the same pupil. And he explained it clearly to me, too. "You see," he said, "this lady has her three registers uneven, and I am successfully correcting them with so many authors most suited for the purpose." "Good," I said, "but are you acquainted with the latest physiological experiments with the human voice?"

"Oh!" he answered, "I know of the existence of the thorax, the trachea, the larynx, the glottis, the pharynx and the vocal cords, and that is sufficient. A vocal teacher cannot be a master scientifically."

And this man is correcting the defects of nature!

Another teacher has a method of his own. You can imagine what kind of a method it is when you learn than this teacher (?) ignores the registers of the human voices, calling them fakes, and furthermore, by reading in one of his brochures (he is a man of brochures) that the true and only pure school of singing has to be based on Spanish principles or systems. Kindly convey this bit of news to New Yorkers.

There is another teacher who has found a new voice—a mezzo-soprano-contralto. Perhaps he is thinking of Scalchi. Anyhow, this man is considered a judge in musical matters.

But enough for the present. Yours sincerely,

G. M. TOMAS

Mme. Grenville Snelling.

Mme. Grenville Snelling, pupil of Madame Torpadie-Björkstén, carried off the honors at the ladies' entertainment given at the Lotos Club last Thursday week by her singing of some charming French selections.



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FANNIE - - - - -

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CINCINNATI, December 24 1898.

THE present week has offered but very little in the way of musical attractions, with the exception of the first concert by the College orchestra and chorus, Frank Van der Stucken, director, in the Odeon, on Wednesday evening, December 21.

The program presented was as follows:

Concerto Grosso in F, No. 9.....Handel	
The College String Orchestra.	
In Memoriam—F. H. Alms—.....Beethoven	
The Heavens Are Telling.....Beethoven	
The College Chorus and Orchestra.	
Funeral March.....Beethoven	
The College Orchestra.	
Rest Thee.....Smart	
The College Chorus and Orchestra.	
Violin Concerto in A minor, No. 22.....Viotti	
First Movement, Allegro Moderato.	
Master Ralph Wetmore.	
Greeting.....Mendelssohn	
Autumn Song.....Mendelssohn	
The College Chorus and Orchestra.	
Fantasy on Polish Airs, for piano and orchestra.....Chopin	
Miss Aline Fredin.	
On the Manzanares.....Jensen	
Serenade, Hark! Hark!.....Schubert	
The College Chorus and Orchestra.	

Mr. Van der Stucken is accomplishing a wonderful work with the College orchestra and chorus. His energy is prodigious and it is commensurate with his talent. He does nothing by halves. His rehearsals may be long and tedious, but they are always exacting and satisfactory. He makes up his mind to reach an end and he reaches it, no matter how great the sacrifice of time and labor may be. The program itself was one of exceptional beauty and interest. A portion of it was in memoriam of F. H. Alms, who as a member of the finance committee and board of directors, proved himself a true friend of the College. The entire program was touched to a degree with sadness and pathos over his loss. There was a delicate taste in its selection and an appreciation of the fitness of things.

To speak of the orchestral work is a most grateful task. It was extraordinarily good. It would not be saying too much that there is not a students' orchestra of such merit in this part of the country at least. Its playing was more like that of professional men than of students. There was maturity about it, precision of attack, rhythmical clearness and a musical purpose.

The Concerto Grosso by Handel was quite an undertaking, and it was exceptionally well done. Few professional orchestras could have played it any better. The first movement especially was finely contrasted in the Largo and Allegro. In the ensemble numbers the orchestral support was intelligent and incisive.

As for the chorus, its singing was such as deserves high praise. Such a result can only come from the efforts of a director thoroughly competent and in love with his work. The balancing in the voices was good, the expression and shading were on thoroughly artistic and poetic lines.

Beautifully impressive was the memorial number, "Rest Thee," by Smart, and in its singing the chorus did itself proud. The shading was something exquisite. Jensen's number, "On the Manzanares," was breezily sung. The orchestration of several of the numbers reflected credit on Mr. Van der Stucken's musicianship. The soloists of the concert were Master Ralph Wetmore, violinist, and

Miss Aline Fredin. The former, a pupil at present of José Marien, made a striking impression.

His playing was clean and showed remarkable maturity for one so young. He commands a musical tone. His playing of the cadenza was quite an achievement. Master Wetmore has talent and the genius of hard work.

Miss Fredin's playing of Chopin was marked by a high degree of musical grasp and intelligence. She possesses a degree of strength as well as delicacy, and has a fine sense of Chopin. As an encore Master Wetmore played the gavotte by Bach.

The College Orchestra and College Chorus are composed of the following members this year:

COLLEGE ORCHESTRA.

First violins—David Abramowitz, Carl Burck, Mrs. Laura Brent Finch, Matt Oliver, Dr. Leopold Stern, George Smith, Elsie Stephenson, Lalla Stephenson, Mrs. Gisella Weber, Ralph Wetmore, Drew Whitacre.

Second violins—Ina Curry, Gretchen Gallagher, Carl Gantvoort, Herman Hansen, Edward Hill, Jessie Jay, Louise Parrish, Bertha Roth, James A. Schehl, Harry Schnicke, Walter Stuemple.

Violas—Michael Brand, Jr., William C. Geiger, Frank Haneschka, F. W. Wehe, Walter Werner, Albert Wiegand.

Cellos—Julius Bach, Alfred Denghausen, Charles Sayres, Clara Stephenson.

Bass—William Biltz.

Flutes—Charles Esberger, Louis Hahn.

Clarinets—Edwin Schath, John Schuett.

Horns—Carl Schrickel, Otto Schrickel.

Cornets—Raymond Croll, Ira L. Davis, Arthur Weiss.

Trombones—Louis A. Decker, Bernard Huelsman, Achmet Kuehn.

Timpani—W. Steacy Holmes.

COLLEGE CHORUS.

Sopranos—Glendora Allen, Mrs. J. H. Allen, Mrs. Mary Byrne, Emma Bitter, Ada Bowman, Clara Bracher, Cathryn D. Bowdle, Mabel Browne, Agnes Cain, Mary L. Cook, Elizabeth Dexter, Belle Einstein, Fay Hill, Tillie Kraus, Georgie Kohmescher, Adele Krebs, Mrs. Ida Kinley, Katie Klarer, Mrs. R. A. Koehler, Charlotte Lincoln, Erna Lotze, Genevieve Lambert, Mrs. L. Markbreit, Edith Maescher, Julia Miller, Mary McColloch, Madge MacGregor, Elizabeth Meyer, Lula Maddox, Mary E. O'Rourke, Mary W. Paver, Eugenia Pedretti, Elsie Pistorius, Emma Pumphrey, Caroline Roeten, Julia Richert, Mrs. G. A. Stifel, Lydia A. Steuwer, Maud Strayer, Essie Steward, Mary Stukenborg, Josephine Stukenborg, Sophie Sprigg, Flora Tilly, Clara Williams, Emma Wilms, Katharine Wendt, Gertrude Zimmer, Estelle V. Zimmerman.

Altos—Mary L. Brandt, Emma Beiser, Cecile Bidez, Mattie Dague, Mrs. O. W. Fennell, Gertrude Hermann, Ida Hardebeck, Emily Hoffmann, Mrs. Amanda H. Hess, Josephine Moore, Charlotte McClung, Helen MacGregor, Elizabeth Mulvihill, Helen Nathan, Marie Parrish, Elizabeth D. Parke, Dora Pister, Phogbe Patrick, Frida Streicher, Nettie Steinheimer, Helen Tenbush, Alvina Sievers.

The German Literary Club gave a Brahms celebration on Wednesday evening, December 21, at Smith & Nixon's Hall. The hall was crowded to its utmost capacity, and the following program was enjoyably presented:

President's Opening Address.

Herr Ubald Willenborg.

Essay, Johannes Brahms and seine Werke

Herr Dr. Nikola J. Elsenheimer.

Andante un poco Adagio.

Allegro non troppo.

(Aus dem Quintett für piano, 2 violinen, viola und 'cello, op. 34.)

Piano, Herr Eduard Ebert-Buchheim; first violin, Herr

Richard Schliwen; second violin, Herr Harry

Schnicke; viola, Herr Alwin Kirchner;

'cello, Herr Fritz Schillfarth.

Lieder für Sopran—

Ewige Liebe.

Meine Liebe ist Grün.

Vergleichliches Standchen.

Frau Anna Lerch.

Variationen über ein Thema von Josef Haydn (op. 56b.).....

(Für 2 Pianos vom Komponisten arrangiert.)

Theodor Bohlmann und Dr. Elsenheimer.

Gedicht, Johannes Brahms.....von Paul Heyse

Vorgetragen von Herrn Dr. H. H. Fick.

Geistliche Lieder (op. 183) für Bariton.

Herr Oskar J. Ehrhott.

Liebeslieder, Walzer (op. 52).

(Für Sopran, Alt, Tenor und Bass, und four-handige Klavierbegleitung.)

Sopran, Frau Anna Lerch; Alt, Frl. Rose Pitton; Tenor,

Herr Dr. Elsenheimer; Bass, Herr Oscar Ehr-

gott; Pianobegleitung, Theodor Bohl-

mann und Romeo Gorno.

The executive board of the Jubilee Saengerfest last week issued the following official circular to all the singing societies of the city:

"In June of the coming year the North American Saengerbund is to meet in this city to celebrate the fiftieth anniversary of its existence. Founded in Cincinnati in 1849, with only a small number of societies participating, it has grown from year to year until at this early date there are about 140 societies, with a membership of 4,000 singers already enrolled for this festival.

"It has been customary to give a reception concert to the visiting singers the first evening of each festival, and a chorus for such occasion has been furnished by the city in which the festival has been held.

"In accordance with this custom it is proposed to organize a mixed chorus composed entirely of Cincinnati singers, and we respectfully request your valuable assistance in furthering this end. The works to be performed will be a short opening chorus and the prize cantata "Weihe der Künste," by Dr. N. J. Elsenheimer, of our city. Dr. Elsenheimer has been invited to study his cantata with the chorus and to direct the performance of same, while Louis Ehr-gott, the musical director of the festival, will conduct the opening chorus. Especial interest attaches to the prize cantata, as this will be its initial performance.

"Every choral society and all church choirs of this city will be invited to participate, and we heartily invite individual singers to become members of this chorus, which we hope will exceed in grandeur and effectiveness anything heretofore attempted in Cincinnati.

"A new building with stage capacity for 4,000 singers, and with seats for 10,000 persons in the auditorium, has been contracted for. The committee on music will engage the best solo talent available and also an orchestra suitable to the occasion. Our committee will, of course, furnish scores for the chorus.

"Anticipating your hearty co-operation, we respectfully urge that early action may be taken so that further arrangements may be made in time to perfect this immense chorus to the satisfaction of the participants and the credit of our city.

"A prompt notification of your decision will greatly oblige.

THE MUSIC COMMITTEE,

"Rev. Hugo Eisenlohr, Chairman."

J. A. HOMAN.

News from San Diego.

The musical season here has opened up with a recital by Mrs. Genevra Waters Baker and her husband, Fred A. Baker, both of whom are violinists, and Miss Florence Schinkel, pianist, at the elegant music rooms of Geo. J. Birkel.

The music rooms were well filled with San Diego's most critical people, who were well pleased with the evening's program.

Mrs. Baker is a favorite pupil of Hans Schradieck, and she does his method full justice. Her husband possesses considerable merit, and when these gifted people played the Bach concerto for two violins, the audience was vigorous in its appreciation. Miss Schinkel shared the honors of the evening. She is a fine pianist, and possesses excellent technic.

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Music in Leipsic.

LEIPSIK, December 6, 1898.

THE Gewandhaus concert of this week was devoted to a program more than ample, and ushered in by Wagner's "Huldigungs March," which is to me no. one of the master's best creations.

In the first place, thematic material is not contained therein in abundance, nor is what there is of it hardly above the commonplace. There is no point of climax which Wagner could produce in his best mood, and, strange to say, even his instrumentation is at times "muddy," and adds to the general effect of being "gesucht."

This march can stand by the side of the "Centennial" in demonstrating that even the great Richard dozed at times, yes, even snored, and the "Huldigung" could, like the "Centennial," be relegated to the limbo of oblivion, for it certainly cannot add to his fame.

J. S. Bach's Toccata in F, arranged for full orchestra by Esser, is another striking example of how modern the grand old contrapuntist seems when scored in the style of to-day. Esser has not taken any liberties in the arrangement, except in applying a sort of "dove-tailed" treatment of the instruments, and not simply doubling the melodic phrases, as is usual. He gets a surprisingly massive effect, and in addition everything sounds straightforward and natural. Under Nikisch the work was beautifully played, and with just the proper balance, and not like the Schubert Symphony in C, which was dragged considerably, and thereby consumed nearly an hour in its performance.

It seems to be a habit with Nikisch to drag certain parts of a composition in order to work up to a more startling climax, as would otherwise be the case if a more general tempo was observed. The first allegro and also the scherzo would certainly have gained in effect had the tempos been accelerated, and there is no question but that Nikisch is at times too "gemessen" in his readings of the classics.

Another point which ought to be mentioned is the lack of resonance which the tympani have, in addition to be tuned too high or too low. I do not know whether the placing of the instruments produces this thick and tubby tone, but where all the other departments of the orchestra are in a high state of efficiency, it does seem surprising that this important factor is overlooked. In every concert thus far this season, and from various points, has this shortcoming been obvious. The good critics here never mention anything about such matters, for "unser Orchester" is to their way of thinking almost a perfect thing, therefore some attention to the almost might make it perfect.

Sarasate was the soloist and played as he always does, and also the (pretty nearly) same compositions. This time it was the Bruch concerto No. 1, and a suite by Raff, and the usual ovation at the close was forthcoming. His playing is always a pleasure, and one feels satisfied that violinists may come and go, but Sarasate will remain the greatest in his particular style.

* * *

The Liszt Verein produced Wagner's "Love Feast of the Apostles," violin concerto in E minor by Jules Conus, and a new symphony by Heinrich Zöllner. As both of these musicians are known to New York, the first as being associated with the Symphony Orchestra as second concertmaster, and the other as conductor of the Liederkrantz, it was very interesting to hear what sort of a success they would make here.

Zöllner composed this symphony, which is in E flat, some fifteen years since, and probably for that reason he seems in the "sturm und drang" period in this work. Of originality there is indeed very little, and in each of the four movements there is a trace of Mendelssohn, Weber and Beethoven. It is in strict form, and in the driest sense of the word, but it was worth the hearing.

The violin concerto of Conus is not a pretentious work, but rather of a pleasing and melodious character. It con-

sists of a single movement with an adagio section, which seems to answer for a "working out" period, as the opening theme, without change of key, again forms the close. There is plenty of passage work, and though not of any great difficulty, everything sounds well, which can also be said of the instrumentation. Conus performed his composition in excellent style, even if the orchestra under Zöllner was anything but satisfactory, and with this in view, he can be satisfied with the success which he achieved.

Wagner's "Liebesmahl" does not show anything further than the use of many ideas which the master used later in his "Tannhäuser." He composed the work in 1843 while conductor of the Dresden Liedertafel, and it can be best called a Biblical scene for three choirs of men with a final climax with orchestra. In spite of moments which are quite overwhelming, the general effect is not lasting, and it is a questionable policy in bringing such a work forward, for it diminishes rather than increases the fame of the composer.

* * *

There have been many complaints by the givers of smaller concerts because they are not noticed in THE MUSICAL COURIER. All I have to say in answer to these people is that they imagine that all Leipsic remains awake at nights thinking of them, and as they never trouble themselves about sending a ticket your correspondent might possibly pay for the honor of criticising them. As tickets for the "great" Gewandhaus are at times about as plentiful as hen's teeth, it is perhaps necessary to buy a seat once in a while, but upon such occasions it is also not expected that a notice should appear, which is one reason why the concerts were not written up last winter. Leipsic seems to hate publicity, particularly in foreign papers, for it is often remarked that Leipsic needs no attention in "Auslande" as the Americans and English must come here to study, because Berlin offers more and better inducements and Vienna is too wide awake and not thirty years behind the times.

This state of affairs seems to account for the number of "Wurst Blätter" which this town contains and in which very voluminous reports of concerts appear weekly. Naturally these papers have a great circulation—in Leipsic, because no one ever troubles himself about such a little thing as a paid subscription, except the American who gets wiser after a year in Leipsic, or if not that, certainly sleeper.

K.

Jameson and Fellows Sing.

Frederick W. Jameson, tenor, and Townsend H. Fellows, baritone, were the soloists at the service of song in the Roseville Avenue Presbyterian Church Sunday evening. The following were the selections: "O, Holy Night," Adams; "There Is an Hour of Hallowed Peace," Chenery; "Far from My Heavenly Home," Spross; "I Do Not Ask, O Lord," Ford. Henry Hall Duncklee, organist.

Giles at Charleston.

E. Ellsworth Giles, the well-known tenor, sang Thanksgiving night at Charleston, S. C., in a concert made up of compositions from the French. Giles scored a very decided hit. He was many times recalled, and was then and there re-engaged for an appearance later in the season.

Too much cannot be said in praise of the singing of E. Ellsworth Giles, of New York. He is the possessor of a tenor voice of much power and sweetness. In his five selections, very various in character, he showed his vocal resources to advantage. His rendition of the difficult Gounod's "Lend Me Your Aid" was magnificent, as also was the ballad, "She Is So Innocent," by Lecocq.—The News and Courier.

Ellsworth Giles, of New York, made his initial bow to a Charleston audience on this occasion. His voice is of the tenor robust type, of great breadth, volume and sweetness, is highly cultivated and under perfect control.

His final selection was from Gounod's "Queen of Sheba." The opening recitative was particularly worthy of mention, as well for its own intrinsic merit as for the noble and dignified style in which Mr. Giles sang it. He proved his versatility later in a song called "She Is So Innocent," which almost reminds one of Haydn in its beautiful simplicity.—The Sunday News.

Lecture

AT

The New York College of Music.

ALEXANDER LAMBERT, with unabated vigor, continues to introduce the best means for a broader musical culture in the New York College of Music, of which he is director. He has now secured Elliott Schenck, formerly assistant conductor of the German Opera, to lecture on the "Walküre," with piano illustrations, at the college next Wednesday afternoon, January 4.

Clarence Eddy.

CLARENCE EDDY has just returned from Europe and begins his American tour on January 1, ending it May 1, when he returns to play at the Trocadéro, Paris. Mr. Eddy has become an international organist and he plays nearly constantly in all European countries as well as here in America.

Last evening he opened a new organ in the Fourth Church, Hartford, Conn., with the following highly interesting program:

Concert overture (new).....Wolstenholme
(Written for and dedicated to Clarence Eddy. This composition is in manuscript, and played for the first time on this occasion.)

Ave Maria (new).....Bossi
Scherzo in G minor (new).....Bossi
Pastorale, op. 19.....Cesar Franck
Sixth Sonata, op. 86.....Guilmant
Phantasia, op. 9 (new on the Austrian Hymn. First time in America).....Lamor
Serenade (arranged by E. H. Lemare).....Schubert
The great Fugue in G minor.....Bach
Romance in D flat.....Lemare
Toccata in E, op. 149 (new).....Bartlett

London G. Charlton will act as advance agent for Mr. Eddy during his present American tour.

Music in Atlanta.

The fourth of the series of recitals given under the auspices of the Woman's Club, of Atlanta, Ga., took place last Saturday afternoon and attracted a large audience. Those who took part in the entertainment were: Louis Hubba, pianist; Alfredo Barili, pianist, and Dr. William Owens, tenor. The two pianists played the D minor Concerto by Bach for two pianos; andante, op. 46, by Schumann, for two pianos, and concerto, op. 46, by Chopin-Nicodé, for two pianos. Dr. Owens sang a tenor solo, by Gottschalk, and Sullivan's "Lost Chord."

* * *

Joseph Hart Denck, confessedly the greatest pianist in the South, is giving a cyclis of six piano concerts devoted to different composers. The first concert of the series took place last Tuesday afternoon, and was heard by a large audience, composed largely of professional and amateur musicians. The program contained only pieces by Chopin, as follows: Polonaise, op. 6; Waltzes, op. 34, No. 1; op. 18; op. 64, No. 2; Berceuse, Etudes, op. 10, No. 5; op. 10, No. 12; Impromptu, op. 29 and op. 36; Fantaisie Impromptu; Marche Funebre and Taratelle. It would be hard to indulge in extravagant or undeserved praise in describing Mr. Denck's playing. He is beyond question a master pianist.

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WORCESTER COUNTY MUSICAL ASSOCIATION.

Financial Statement of the Forty-First Festival, 1898.

OFFICIAL.

To the Members and Patrons of the Worcester County Musical Association:

IN accordance with its practice of late years, the Board of Government makes this exhibit of that portion of the treasurer's report that relates to the receipts and expenses of the Forty-first Festival, which is in tabulated form for convenience of comparison.

Having in mind the disaster of the last festival, and the almost universal financial failure of other festivals held during this year, the success of this is the occasion for mutual congratulations and much encouragement for future efforts.

Assuming that the monetary support is a correct indication of the feeling of the public, we have reason to believe that the star system, that prevailed so many years, has no special attraction over the system adopted for this festival. Melba sang in 1895, when it appears the balance between totals is but \$228 in favor of that year; and the sum of the amount of sales and premiums received in 1896, when Nordica sang, is \$278 less than for this year.

The conditions in 1897 were peculiar, and are therefore not taken into consideration.

Another fact that should have controlling influence is the total receipts of this festival have been equaled but twice, those for 1895 and 1896, while they are \$1,240 above the average of the last ten years.

The board, therefore, as it contemplates these favorable conditions, takes great pleasure in expressing its thanks to all those of its patrons and helpers, not forgetting the press, who have contributed to the success of the Forty-first Festival.

THE BOARD OF GOVERNMENT.
By Charles M. Bent, President.

WORCESTER, December 3, 1898.

FINANCIAL STATEMENT.			
	1898.	1897.	1896.
Receipts.			
Season tickets	\$4,530.00	\$3,678.00	\$4,260.00
Single tickets	4,738.50	3,879.75	5,064.45
Premiums	1,850.30	931.40	1,525.10
Chorus tickets	580.50	507.00	603.00
Program books	320.36	283.15	319.19
Advertising	537.15	417.00	549.25
Rental of music	66.05	59.50	51.35
Interest on bank account	16.53	11.21	—
Donation	100.00	100.00	300.00
Cloak room	15.80	—	—
Sundries	—	—	4.00
Totals	\$12,704.28	\$9,057.01	\$12,766.34
Loss	—	4,099.27	1,001.58
Expenses.			
Artists	\$3,825.00	\$4,505.00	\$5,552.00
Orchestra	3,404.91	3,649.27	3,378.06
Conductors and accompanist	1,235.95	1,206.94	964.80
Rent of halls	842.50	879.40	768.50
New music	415.89	577.54	44.04
Rental of music	55.00	121.50	100.45
Advertising	900.17	1,079.06	804.34
Officers and heads of committees	658.50	575.00	870.20
Employees	449.45	391.55	—
Printing	254.03	178.73	341.61
Program books	302.00	299.84	258.40
Stamps and stationery	13.14	58.00	126.70
Interest	5.47	9.26	—
Expenses, general	268.08	433.40	465.82
Rent of piano	40.00	—	—
Cloak room	4.00	—	—
Total	\$12,674.04	\$14,056.28	\$13,767.92
Profit	30.24	—	—
Totals	\$12,674.04	\$14,056.28	\$13,767.92
Year.	Receipts.	Expenses.	Gain.
1899	\$12,415.49	\$11,076.68	\$1,338.81
1890	11,030.03	11,685.26	\$655.23
1891	11,806.62	13,426.14	1,521.52
1892	11,211.57	12,109.12	897.55
1893	8,826.25	11,167.01	2,340.76
1894	10,263.64	10,177.72	85.92
1895	13,510.36	13,281.07	228.49
1896	12,766.34	13,767.92	1,001.58
1897	9,957.01	14,056.28	4,099.27
1898	12,704.28	12,674.04	30.24

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Fannie Bloomfield-Zeisler.

THERE seems to be no abatement to the continuous flow of favorable and enthusiastic criticism on the performances of Mme. Fannie Bloomfield-Zeisler in all the cities where she appears. We reproduce, for general circulation, a few of the latest criticisms:

The place of honor on the program yesterday afternoon belonged to Mme. Fannie Bloomfield-Zeisler, and while there were frequent little demonstrations following Herr Van der Stucken's majestic gyrations in some particular heady part of the program, the lion's share went to the little woman with the wonderful touch.

Madame Zeisler simply captured her audience, even with the comparatively insignificant Saint-Saens concerto, and when she had bowed to the thunderous applause which greeted her interpretation of the List rhapsody there really seemed very little left in the demonstration line. To listen to a coterie of enthusiastic music students, the magazine of laudatory adjectives was absolutely and literally depleted. There is something more in the art of this woman than the amazing digital skill with which she charms her hearers.

II.

As an encore to the Saint-Saens number Mrs. Zeisler played Schubert's dainty arrangement of the "Ständchen." Anticipating that male wizard of the keys, Herr Rosenthal, in December, those of the audience who have kept up with that gentleman's New York triumphs were pleased and interested with Madame Zeisler's playing of the Chopin Valse No. 1. Here she arose to splendid heights in virtuosity, and after the List and concluding number she gave with entrancing effect a dainty little study by Chopin.—Cincinnati Tribune, November 26.

The three dominant impressions of yesterday's concert were a decided improvement in orchestral homogeneity, Mr. Van der Stucken's poetic reading of the Schumann symphony and the brilliant work of the soloist, Mrs. Fannie Bloomfield-Zeisler. * * * Mrs. Zeisler, who puts behind an extraordinary technic the thought of a keenly sensitive musician, brought out everything there is in Saint-Saens' showy concerto. Among the solo numbers the Chopin impromptu was given perhaps the most original interpretation. The crescendo that the pianist built will not easily be forgotten.—Cincinnati Times-Star, November 26.

The soloist, Mrs. Fannie Bloomfield-Zeisler, if the expression may be allowed, played divinely. Rather, she played as the embodiment of all that goes to make human art perfect. Of slight build, she is an artist of colossal proportions. Her reading of the Saint-Saens Concerto was brilliant, impassioned, yet poetic and delicate. The wonder about the little woman is that she can be both woman and man in the illustration of her art. The marvel of her playing is that she commands so much virtuoso strength with such an abundance of feminine delicacy and subtlety of expression.

The poetry of her nature asserted itself most prominently in the first movement of the concerto. She plays with absolute cleanliness and tonal purity in the most intricate rhythms and ravishing staccato passages. In fortissimo she always matched the strength of the orchestra. Her Chopin numbers, if they lacked in the languor and dreaminess which one is accustomed to, had a proportion and impassioned glow that reminded one of Rubinstein. Her tempo rubato was just in the right balance—neither excessive nor defective. In the rhapsody her virtuoso impetuosity was contrasted by exquisite poetry and delicacy. The audience greeted Madame Zeisler with the warmest demonstrations of applause, to which she responded with two encores—the first after the concerto being Schubert's Ständchen, "Hark, Hark, the Lark," and the second after

the rhapsody, a study in C major, by Chopin.—Cincinnati Enquirer, November 26.

Rarely, indeed, has an artist received such an ovation as was accorded Fannie Bloomfield-Zeisler, and never has such piano playing been heard in this city. She is a great artist in the deepest sense of the word. Technic, that is astounding, we have grown to expect, but when combined we have technic to marvelous degree and a soul and poetry in piano playing that touches and thrills, it is not surprising that even a Minneapolis audience was roused to unusual expressions of demonstration. Her touch has a quality all of its own that is simply bewitching and impossible to describe. The clearness with which she brought out the themes and melodies was a revelation and such piano playing even the most unappreciative could enjoy. The dash, boldness and fire that she also gives to her playing produces a wonderful effect. The most difficult feats of technic were given with the greatest ease and assurance. Her interpretations are all original and she gives even the familiar selections a new meaning.

"Hark, Hark, the Lark," by Schubert-Liszt, was given with the most delicate shading, and a touch that was exquisite. The rendition of Schubert's "Erl King" was played with a fire and vividness that were positively exciting. Her interpretation of the Chopin selections, Impromptu, op. 36; Etude, op. 10, No. 4, and Valse, op. 64, No. 1, all the little peculiarities of Chopin's style, were brought out with a clearness that gave a new charm, foreign to most Chopin players. Mendelssohn's "Song Without Words" also was full of poetry and tranquil charm, and her legato was rarely beautiful.

Her rendition of Rhapsodie No. 12, by Liszt, created a sensation, and again and again she was recalled, until she finally gave "Marche Militaire," by Schubert-Tausig. Her touch was fairly scintillating, and the stormy, thunderous ending was magnificently given. She was compelled to give encores after every number, although the club had made the rule to only allow one encore. She repeated the Chopin valse and also gave a Chopin herceuse.—Minneapolis Times, December 2.

Mrs. Fannie Bloomfield-Zeisler, the Chicago pianist, scored a great personal triumph last night in her appearance with the Philharmonic Club, and lent great brilliancy to this opening event. In bringing Mrs. Zeisler here the club has placed the music loving public deeply in its debt, a fact which the ovation tendered her last night shows is appreciated. The Lyceum held its accustomed fine audience for club concerts, but there was an atmosphere of expectancy which marked the occasion as unusual; enthusiasm was fired early, and rose to a climax with Mrs. Zeisler's last number, the superbly rendered Liszt Rhapsodie No. 12.

There was no hesitation or uncertainty about the popular verdict on Mrs. Zeisler's playing. She conquered in her first number and held her listeners in willing thralls through a varied and brilliant group of selections. Her matchless technic one could anticipate to some degree, but still it could but excite wonder as her hands swept the keys and brought forth torrents of sound or the merest whisper, the most stinging staccato or the most gently flowing legato. Wonderful technic, however, is not a unique gift, nor is the irresistible power displayed, however remarkable it might seem in so delicately built. One may have the most poetic conceptions and interpretations without being a great musician. It is the combination of these qualities in a wonderful way that gives Mrs. Zeisler unique distinction as a pianist. She is an artist in the highest sense of the word, and under her magic touch old favorites seem like new creations, for they are given interpretative qualities that are distinctly individual without departing from the spirit of the master composers. The power of transporting people out of themselves is as rare as it is great, and this Mrs. Zeisler possesses to a marked degree. She took complete possession of her audience, and swayed them at will, and the storms of applause were not the mere tributes of courtesy, but the only allowable tangible expressions of the great

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OBITUARY.

KATHERINE EVANS ENOS.

enthusiasm evoked. Her numbers were for the most part familiar ones and favorites, but they have acquired a new meaning and beauty through her rendering. This was particularly true of Schubert's "Erl King" and Mendelssohn's "Song Without Words." Her opening number was Schubert's "Hark, Hark, the Lark." A group of Chopin compositions, an impromptu, etude and valse were rendered with an irresistible delicacy and charm. Although contrary to the custom of the club, each group was so insistently recalled that Mrs. Zeisler played an encore for each. These were a Chopin berceuse and valse and Schubert's March.

Not in the history of its musical efforts, continued through a succession of years, has the Philharmonic Club so distinguished itself as last evening when it introduced for the principal soloist in its opening concert of the season Mrs. Fannie Bloomfield-Zeisler, the pianist. The Lyceum Theatre held one of its largest audiences, and expectancy was depicted on every side. The fame of the artist had assuredly preceded her.

Unprecedented enthusiasm prevailed, and Mrs. Zeisler conquered her audience with the demonstration of her art. For each succeeding group of solo numbers she was recalled several times, and as she made her way from the rear of the stage between the lines of singers forming the chorus, she bowed her acknowledgements in vain. Musical taste that had been hungry demanded frequent encore, and the artist who had played through Europe and America, bringing great audiences to her feet, did not resist the plea.

The reception accorded Mrs. Zeisler was notable at once for its spontaneity and sincerity. Her hearers were ravished with the delicacy and refinement of her execution. Among the many pianists who have visited Minneapolis none will be recalled with greater pleasure or more insistent memory than this Austrian Jewess of American adoption, with the striking face and sinewy hands. Her playing proved a revelation of artistic power and technical ability. Without the masculine force of a Carreno, she combined the beautiful conceptions of a Paderewski with the technique of both, and added an element of original interpretative gifts that rendered every work beneath her touch a new creation. This was particularly noticeable in her rendition of the Schubert "Erl King," a Chopin group and Mendelssohn's "Song Without Words." To hear Mrs. Zeisler play them is to hear a new rendering, instinct with emotion, prescient with power and luscious in its melody. Sex has no part in the discussion of her technique, and places only slight limitations on her powers of execution. Mrs. Zeisler is a distinct embodiment of musical genius.

Her program was arranged to include such popular selections as would happily convey an idea of the fecundity of her musical language, the depth of her musical feeling and her faculty of musical interpretation. She disarmed criticism at all points, whether it was for tonal quality, delicacy in shading or lucidity in expression. Nothing more charming than her interpretation of the Impromptu, Etude and Valse of Chopin could be desired, nor more delicately suggestive than her conception of Mendelssohn. To each she brought the keenest artistic sense and left an impression of absolute beauty. Her opening number was "Hark, Hark, the Lark," the Liszt transcription. Her closing was the Liszt Rhapsodie Hungroise, No. 12, which, having been accomplished with fine effect, and the audience demanding encore, she played Schubert's March. Her previous encores had been Chopin numbers, a berceuse and valse. It is not that Mrs. Zeisler's personal appearance is so that, it is her music speaks, and it is to be accounted a rare pleasure to have heard her. —Minneapolis Tribune, December 2.

Mrs. Dory Burmeister-Petersen.

Mrs. Dory Burmeister-Petersen has had great success in Germany. On November 10 she gave a piano evening at Brunswick, and on November 28 appeared at the second concert of the Bach Society at Heidelberg. We add a notice of her performance:

The soloist of the evening, Dory Burmeister-Petersen, of New York, distinguished herself by eminent technique, grand yet soft tone and intelligent interpretation of the difficult work. The artist showed herself to be an admirable Liszt interpreter, who was perfectly equal to all the enormous difficulties that the "Fantasie über Ungarische Volksmelodien" contains. In the course of the evening she also gave solo pieces of Liszt, Chopin and Weber-Kullak, which fully confirmed the good impression she had made in the orchestral piece. Here, too, she displayed her talents in brilliant mastery of trills, octaves and passage work.—Heidelberg Tageblatt, November 30, 1898.

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ments are used with decided originality, and bring out, punctuate the tonal painting most effectively. The program in its entirety was as follows:

Suite (op. 36).....	Arthur Foote
Songs—	
The Night Has a Thousand Eyes.....	Gerrit Smith
Slumber Song.....	Gerrit Smith
There's Nae Lark.....	Gerrit Smith
Tom Karl, accompanied by the composer.	
Prelude, Sunrise, op. 36.....	Eduardo Marzo
For orchestra.	
Concertstück (piano and orchestra).....	Klein
Miss Florence Terrel.	
Part Songs, Go Hold White Roses, Madrigal.....	Victor Harris
Double Quartet.	
Part Songs, Kate, Pastoral.....	C. B. Hawley
Conducted by Mr. Harris.	
Chinese Suite, Aladdin.....	E. S. Kelley
Conducted by the composer.	

Franz X. Arens, the conductor of the orchestra, led the Foote Suite, Concertstück and Prelude with great energy. He is musically, thorough and sincere in all he undertakes. Doubtless had the evening been less inclement, a much larger audience would have assembled to hear these works of American composers.

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DEAR MADAM—Your "Transposition at a Glance" is really remarkable, although I should like to continue with the whole course. Kindly send particulars regarding this. C. A. WHITE.

MISS SMITH—I congratulate you on your success with this work. I am allowed to be very musical, and that might make a difference, but I find they are all I shall need, &c. JANE W. SPEARS.

I am so glad you have completed the course by mail. In my opinion it is the only system that should be taught in the schools or to children. I shall introduce it here at once. Many are interested, and my classes have done fine work. I am waiting to hear from you, &c. MRS. W. P. KINGSTON, Representative west of Chicago. Everett, Wash.

Miss Smith has no representative in Chicago, but is glad to give information to all inquiries regarding the system.

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Emil Sauer.

THE piano virtuoso, Emil Sauer, leaves Europe to-day for this country, and is expected here on January 4. Rooms have been engaged for him at the Savoy, and a reception will be given on January 5.

The opening night of Sauer at the Metropolitan Opera House, on January 10, will be the most important of contemporary musical events, and a large audience is assured.

"Rheingold."

A beautifully illustrated work entitled "Pictures for Richard Wagner's 'Rheingold,'" by Wilhelm Weimar, with song and story by Hans Paul von Wolzogen, has just been published in Leipzig. The book is designed to show the impression that Wagner's immortal works have had on our times.



DETROIT.

DETROIT, Mich., December 16, 1908.

DETROIT likes Rosenthal. He was here the 12th, and now the city swells the universal chorus of unstinted praise. It was an audience of the city's best people that heard. They didn't shriek with delight nor stand on the seats with frenzied enthusiasm. Detroit did that only once—when Sousa's band played "The Star Spangled Banner." But an Eastern lady said at the Rosenthal concert that Detroit audiences were much colder than they are in Boston. It may be due to our superior culture. Why, there was a man behind me that night in a dress suit beside a debutante in a pink gown who "hated Chopin, always had." However, Rosenthal was intelligently and enthusiastically appreciated. Such playing had never been before heard here. The music teachers, with all their pupils and new methods, couldn't find words to describe it, so I didn't try. Miss Margaret Wiley, in the successful conduct of the Rosenthal concert, added to her already established reputation as a clever manager of such affairs, a practical quality which musical people rarely possess.

The Symphony Orchestra gave its first concert of the season on the 9th. Arthur Depew, a talented young musician, has the orchestra under direction. Those who know the tribulations of the orchestra's existence feel that Mr. Depew has done very well with it, and are expecting better things as the season advances.

The Madrigal Club has given its first concert. This is a pleasing chorus of thirty female voices, the best that the city affords. Chas. W. Stevens is the director. The Madrigal concerts are always among the best by local talent.

The Euterpe Club, directed by Edward T. Remick, gave a concert Tuesday night with local soloists.

A series of musical lectures by Mrs. Hermann Heberlein has just closed. Mrs. Heberlein is the daughter of the German teacher and composer, Louis Kohler. She has been well fitted for her task. Her subjects were Beethoven, Schubert, Schumann, Mendelssohn and Wagner. Each lecture was a scholarly treatise of the composer's aims; his compositions were analyzed and illustrated by Mrs. Heberlein and musical friends. It was an interesting series and of value to the unprofessional music lovers, who would be unable otherwise to obtain such information.

Miss Jennie M. Stoddard is another Detroit musician who is known to be an entertaining lecturer. Her last subject was "Popular versus Classic Music." She argued that there was no quarrel between them; that much strictly classical music is popular. Examples were given by assisting musicians. Miss Stoddard believes that so long as the masses must depend upon the street bands and hand organs, theatres, ballrooms and concert halls for their musical education, that the best music should be written for the performers in these places.

The Philharmonic Club, the one musical organization in Detroit, which has been known favorably over the country for more than ten years past, has reorganized, after a year of rest, and their first concert was given last night. Detroit musical people presented one of their unsolvable riddles last night in totally ignoring the concert. Only a handful of people were present, mostly women. They were musical, however, and the concert was appreciated. The club's playing of the Haydn Quartet in G major and the Schumann Quartet, op. 41, was perfect art; the most refreshing thing heard in Detroit this season. Miss Edith Marie Youmans, of New York, was the soloist. She was pleasing in her voice and manner, and her choice of English songs was particularly delightful. Hitherto this season we have been dosed with liberal quantities of any and every other language. Miss Youmans, by the way, will sing at the Waldorf-Astoria next month a charming little waltz song composed recently by J. H. Hahn, of the Detroit Conservatory of Music.

Miss Edwina Uhl, daughter of former Ambassador to

Germany Uhl, of Grand Rapids, Mich., is spending an occasional week in Detroit studying with Mr. Hahn. She returned a year ago from study abroad, spent some time with Mr. Hahn, and then made her debut in Grand Rapids a few weeks ago, assisted by Mr. Hahn. She is said to possess some very conspicuous talent.

Miss Lillian Apel professionally, Mrs. Temple Emory, Jr., socially, electrified Detroit a few days ago by resigning suddenly from the Gerome Belmont Concert Company, which started out two weeks after Miss Apel's marriage with such a successful concert in Detroit in November, and then on a season's tour of fifty cities. Miss Apel didn't like the little Western towns and rickety halls and wheezy pianos which were her portion in some of the Ohio engagements, she said. The others, who had evidently never been a bride and groom, said that Mr. and Mrs. Emory considered the trip more in the nature of a wedding journey than a business engagement. At any rate Miss Apel, the pianist of considerable fame, will await a more favorable opportunity for pursuing her artistic career. That she is quite capable of high achievement her many admirers do not doubt.

Samuel Richard Gaines, tenor singer, pianist, organist, director and excellent all-round musician, has left Detroit for residence in Toledo. Mr. Gaines has conducted a chorus and taught many pupils in that city during his residence in Detroit, and he has gone there to find a larger field. He says that Toledo is a more artistic town than Detroit, anyway, and free from the conservatism which makes a musician's life here anything but a path of roses.

The musically inclined of Detroit will take its Christmas vacation like other people now, and in January all of the orchestras, choruses and clubs will begin over again in the musical whirl.

BERTA OLIVE SHERROD.

RICHMOND.

RICHMOND, Va., December 1, 1908.

ON November 4 a good musical program was nicely rendered at the "Calendar Social" given at the Seventh Street Christian Church.

The music at the cathedral is of high order, thanks to the untiring efforts of Prof. S. Rafferty. Miss Yetta Herold, who possesses a good and cultivated soprano voice, sings frequently at the cathedral.

The Wednesday Club's children's chorus held its first meeting on November 12. It will number 400 juvenile voices. W. Mercer is the musical director. He is assisted by several instructors. The chorus, which has been the special feature at the matinee concert of the May Festival, given by the Wednesday Club, will take up this year the complete work of "The Legend of Bregenz," by Bendall.

Miss Myrtle S. Redford is one of the most gifted and talented pianists Richmond has produced. She is now continuing her studies in New York. Before she left she gave a piano recital at Mrs. Macon Cease's, playing among other things, "If I Were a Bird," by Henselt; "Shadow Dance" and "Melody," by MacDowell; "Spring Dawn," by Dr. Mason. Miss Redford will undoubtedly make her name famous in the musical world, and reflect credit on her native city. Miss Margie Knowles has been regularly engaged as leading contralto at St. Paul's Church. She has a full, rich voice.

Among the singers of Richmond who are beginning to attract attention are Miss Adelaide Watkins, whose solos at the Wednesday Club have been greatly enjoyed; Miss Annie Lee Camm, who possesses a contralto of fine tone and sympathy; Miss Lilian Taylor and Miss Frances Diggs.

Mrs. Albert C. Bruce gave a delightful parlor concert, in which her pupils took part.

The management of the renowned Jefferson Hotel has engaged a small orchestra from Philadelphia to play at the hotel from December 1 throughout the winter season. It will be under the leadership of Harry Dytsch.

Now, there are good musicians in this city; men who could really do excellent work. In fact, the concerts at the same hotel of Professor Thilow's Jefferson Orchestra during last season were very popular, and the programs included some very good selections. The whole affair seems to be a matter of "cutting prices." The new "orchestra" will contain six pieces, but more than this number of first-class players could be found here. Musicians like Messrs. Geo. Volker, Edward Liess, the Thilows, senior and junior, John Baseler, Henry Tremmer, C. Schremp, J. Pulling and others, render artistic music and have a great deal of experience. It is really to be regretted that these men were cut out of a good job by strangers.

Some good, charitably inclined ladies have originated the idea of giving the opera "Mikado" during this winter, perhaps in February, for the poor of the city. Prof. Chas. F. Mutter has been chosen musical director, and rehearsals will soon be held.

On November 28 the "Gesangverein Virginia" gave its regular monthly entertainment at Sanger Halle for the members of the association. Under Professor Mutter's direction a fine concert was given, which was greatly enjoyed.

Prof. J. S. Rafferty, who has been the organist at St. Peter's Cathedral for three years, will leave his position here and accept one at Charlotte, N. C. He is an able organist and experienced choir director. His successor here has not yet been named.

Under the auspices of the "Ladies' Matinee Musicale" a delightful concert was given at the Jefferson ballroom on November 30, by the New York Ladies' Trio, composed of Miss Celia Schiller, Miss Dora V. Becker and Miss Flavie Van den Hende. The work of these artists was highly complimented.

X.

HARTFORD.

HARTFORD, Conn., December 5, 1908.

THE week was ushered in with an unusually pleasant musical treat, the occasion being the annual memorial service of the Order of Elks, held in the Hartford Opera House last Sunday evening. The special musical numbers were furnished by the Cecilian Male Quartet, of New York—George S. Lenox, first tenor; Joseph McCarthy, second tenor; W. Pennington Dickson, baritone; Forrest D. Carr, basso; Frank J. Webbe, musical director.

Mr. Lenox, the first tenor, was formerly a Hartford boy, and for that reason unusual interest attached to his appearance. His many friends were delighted with the advancement made since commencing his musical career in New York two years ago. He has a fine upper register, particularly suited to male quartet work. He sang as a solo Raff's "Ave Maria."

It is not often that a Hartford audience has the privilege of hearing two good tenors at one concert. We have learned to feel satisfied with one. On this occasion, however, Mr. McCarthy, the second tenor, shared the honors with Mr. Lenox. He sang "The Holy City," by Adams, with a clear, sympathetic, yet brilliant voice, that moved the large audience of fully 2,000 people to a demonstration restricted only by the solemnity of the occasion, and the fact that it was Sunday night.

"The Lost Chord," by Sullivan, was given by Mr. Carr with excellent style and method. One note in this piece—a high one within a measure of the end—often proves a stumbling block to low voices; we sometimes wonder if it isn't a part of the lost chord Sullivan was writing about and the singer was searching for it vainly. The quartet sang "Sunset," by Vandewater; "Bygone Days," by Osgood; "Vacant Chair," by Johnson, and "Good Night, Beloved," by Fitzhugh.

The blending and shading of the voices in harmony were excellent and the Cecilian Quartet is sure of a cordial reception if they again come to this city.

NEW HAVEN.

NEW HAVEN, December 19, 1908.

THE second concert of the fifth season of the New Haven Symphony Orchestra took place at the Hyperion Theatre this (Monday) afternoon at 4 o'clock, with Isidore Troostwyk as the soloist.

No event of the season brings out a more cultured and musical set than to the Symphony concerts, and never in the history of this organization have the performances been better sustained. The house was well sold.

The New Haven musicians have for a long time had reason to feel proud of their symphonic achievements, and especially at their first concert of the season, when Raff's "Im Walde" symphony was among the numbers, did they cover themselves with glory. The concert to-day was hardly its equal.

The orchestra, under the able baton of Prof. Horatio W. Parker, began his concert with "Der Freischütz" overture (Weber). Unfortunately the opening piano passages were marred by the crackling accompaniment of various steam pipes in the house, but the work was well played.

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The brass was a little crude at times, and rather detracted from the otherwise good work.

The Spanish symphony of Edouard Lalo was the next number on the program, and gave opportunity for Mr. Troostwyk to demonstrate his superiority as a virtuoso. The work is really a concerto for violin with full orchestral accompaniment. It has not been heard before, but was at one time played quite a little by Sarasate, to whom it is dedicated. The Boston Symphony made use of it in 1895, with Rosa Olitzka as soloist.

This somewhat pretentious work is in five movements, but the third was omitted. It has not been my pleasure to hear this talented Hollandish virtuoso for several years. His tone to-day, however, is one of ideal purity, at times almost resembling the wood flute. The second movement of this work embraces a dainty scherzando and a figure introduced by the orchestra and intercepted by the solo violin with a graceful cantabile waltz theme. Here, and in the G string melody, was the soloist's tone most beautifully defined, as was also the case in the high position ending of the andante, the following movement, when the audience was very demonstrative in their approval.

The last movement, the rondo, demands none less than a perfectly facile technic, and here Mr. Troostwyk was perhaps at his best.

Unstinted praise is also due Mr. Parker for his masterly reading of the score. The soloist was the recipient of a huge wreath tied with a broad ribbon of Yale blue. His encore was a dainty "love scene" for violin and orchestra by Julius Sachs, which was finely given.

The two first movements of J. S. Bach's suite for string orchestra, arranged by S. Bachrich, was perhaps the most perfect work done by the orchestra.

The well-known Haydn Symphony in D, the last number, was given a conscientious reading, but is hardly bright enough to follow the Lalo "Symphonie Espagnole."

ERZAHLEH.

LEAVENWORTH.

LEAVENWORTH, Kan., December 10, 1908.

NO tidings of musical matters have reached you for some time from this city of homes, for your correspondent has been traveling. Arriving home the 28th ult. I was pleased to find awaiting me a concert which promised much merit.

Chickering Hall annex is a smaller hall leading from the larger, seating about 300. That it was packed, many being unable to enter, was a compliment to our young musicians who gave the concert: Louis Appy, 'cello; Franklyn Hunt, baritone; Mrs. Burnett, contralto, and Miss Rhoda McFarlane, accompanist.

This was the first of a series of three Hunt-Appy recitals, which are subscription affairs. The next one will occur December 28.

Franklyn Hunt studied in France and Italy for seven years. He has an artistic temperament, a beautiful voice, with great range, and lives and breathes music. He made a happy hit in his choice of assistants in Mrs. Burnett and Mr. Appy, of Kansas City. Mr. Appy is a virtuoso of distinguished ability, and always delights us with his 'cello. He was particularly in touch with the audience in his romance and nocturne.

This was Mrs. Burnett's first appearance here. She sang the contralto in the song cycle "In a Persian Garden" with Mabel Haas Speyer, Ben Holleback and Silas Mills at the Academy of Music in Kansas City a few weeks ago, and created a good impression. She has a contralto voice of great beauty and resonance, a charming personality, and was greeted with applause with every appearance. Perhaps "Bright Star of Love," Robandi, showed her range and dramatic ability the best. Receiving an encore, she sang a lullaby which reminded me that "after a storm there is always a calm," and how beautiful the contrast seemed.

Miss MacFarlane is one of our young people who is making her debut in public as an accompanist.

The latter, it sometimes seems to me, are born so, not made; for this branch of musical art has been so long neglected, and the idea that anybody who can play at all can play an accompaniment, accepted—much to the annoyance of the singer or player—that it is with the utmost pleasure that I read the study by students of this art. Why do composers write such beautiful harmonies as a setting for the voice if they are to be played pianissimo, and hardly heard? Oh, the tortures of a vocalist who feels the fire and inspiration of being in touch with his audience, and wishes to breathe it forth, to find the accompaniment

an incubus around his neck, instead of an assisting power. Will not more teachers devote their time to this branch of the art?

There are two musical clubs here who are doing their winter's work, The Treble Clef and Apollo clubs, Mrs. Jean Whitcomb Fenn, directress. There is a called meeting of the old federated Derthick Musical Club for December 5, looking to its reorganization and withdrawal from the Chicago Federation, and possible uniting with the National Musical Club at St. Louis. Since the absence of your correspondent, who was the club's president, from the city, the meetings have been irregular, but a new enthusiasm seems to be about to move on the good work.

ELIZABETH R. JONES.

NASHVILLE.

NASHVILLE, Tenn., November 26, 1908.

THE most important musical event we have had in Nashville this season was the recital on November 23 of Fannie Bloomfield Zeisler, at the Wednesday Morning Musicales Club room. It was a notable affair for the club, being the first of a series of artist recitals, and its financial success was assured before the event came off.

Madame Zeisler's art has, in her, expanded almost beyond recognition since she was here six years ago, and then she was considered very fine indeed. I could scarcely believe all the extravagant praise I read of her till she came, I heard, and she conquered. It is a matter of great pride to know one little American has won such lavish praise across seas and to feel that she richly deserves it all.

No wonder Moszkowski dedicated those three charming bits of op. 54 to her, for she plays them in a way to gladden any composer's heart.

I was especially interested in the op. 111 of Beethoven, for it was most beautifully, thoughtfully, intellectually played. The "Erl King" was thrilling in its dramatic intensity. I said to her after she left the piano: "You made my flesh creep and my hair stand on end." "That's just what I meant to do!" she said. Her octave work was superb—those great, strong octave passages, clear, firm, with astounding crescendos, followed by the most alluring, soft and persuasive tones of the fatal song.

She cannot fail to impress herself vividly upon the music life of the times. She will be a golden milestone, the first in the new history of the Wednesday Morning Musicales. We hope to have a long list of brilliant affairs in our beautiful new club room, and all will date from the night Fannie Bloomfield Zeisler played for us.

On November 23 there was also a beautiful song recital at the Wednesday Morning Musicales, an event of great local interest, for Miss Minnie Vesey gave a most delightful program at the regular meeting of the club. Miss Vesey is a popular teacher here and sings a great deal in public, always acceptably.

She has been in Chicago all summer and until last week, when she returned to take charge of her class and to resume her position in the choir of the First Baptist Church. She had quite a good deal of success in Chicago, singing at Kimball Hall in a recital of her own, and also at the Publishers' Club banquet, where she received high praise from the Chicago press. Miss Vesey's recital at the Wednesday Musicales called out the entire membership of the club, and every seat was taken, more having to be brought in. She gave a finished, artistic program of modern music.

The Liszt Afternoon Piano Club, now in its second year, is making a special study this winter of the compositions of Liszt, and will add to its repertory the great E flat concerto, which is as difficult as it is brilliant. The members are also reading a great deal about Liszt, consulting all resources, and at a recent meeting dwelt at length upon the marvelous virtuosity of the wizard of the keyboard, quoting Berlioz and Hesse. Other composers are played as well as the one for whom the club is named, for Liszt's influence was so large that to read of him suggests every one of any consequence within the same period. Recent programs have contained "Tannhäuser" overture, Hungarian Rhapsodie No. 6, "Tarantelle," "Der Wanderer," "Venezine Napoli," Polonaise, E major, Erl King, "Le Rosignol," "Spinner-Lied," "Au bord d'une Source" and Hungarian Rhapsodie No. 2.

Emil Liebling will play in Nashville at a private house before the New Philharmonic Society some near date. As Mr. Liebling is a finished and beautiful musician, who stands very high in the music profession of America, rep-

resenting that which is best and soundest in our music life, this will be a very enjoyable occasion for the society, and for those who were not so fortunate as to hear Fannie Bloomfield Zeisler. The Philharmonic Society is studying, systematically, American music, and gave recently a program including Sherwood, MacDowell, Wilson, Smith, Margaret Lang and Nevin.

The Matinee Musicale gave last week a program of Schubert, Chopin and Neidinger. Space does not permit me to give this program, but it was a very pretty one.

Nashville has now six musical clubs, the Waverly Place Friday Evening Musicales being the latest. I rejoice to see all this activity, for it means so much of culture and pleasure in the life of the community.

Mrs. Gates P. Thurston, president of the Wednesday Morning Musicales, and Mrs. John H. Reeves, the vice-president, are just now off on a musical tour, first to Cincinnati to hear the opening concerts of Van der Stucken's Symphony Orchestra and to hear Madame Zeisler play again, then to New York to the opening of the grand opera. They will get all sorts of new ideas, and hear a lot of new things to be of use later in the club. They will meet a great many musical people in New York, and go to every good concert, being especially interested in Paur and his orchestra.

ELIZABETH FRASER PRICE.

PORTLAND.

PORTLAND, Ore., December 10, 1908.

THE opening concert of the Arion Society, which occurred recently, drew a large and appreciative audience. The chorus work is steadily improving, and the outlook is for a prosperous season under the able direction of W. F. Werschkul.

The program, which was interesting indeed, was carried out in an able manner.

The soloists were Madame Norelli, the gifted soprano, and Reginald L. Hidden, violinist. Aside from the soloists the Hidden-Coursen String Quartet was the chief attraction. Even in this distant land chamber music is becoming more and more to be appreciated.

The Portland Musical Club gave its first chamber music evening earlier in the month. The program embraced one classic and one modern quartet. It would be difficult to select more widely differing works than the ones which made up the program.

The Hidden-Coursen Quartet offered everything that could be desired in their clean and spirited interpretation. This organization is one of which Portland may well feel proud.

The quartet, which made its first appearance at this concert, is made up as follows: Reginald L. Hidden, first violin; Anton Zilm, second violin; Edgar E. Coursen, viola; Ferdinand Konrad, violoncello.

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Grand Conservatory of Music.

Beatrice Eberhard recently played some violin solos at Mrs. Sutro's, Riverside Drive, "surprising the listeners with her artistic interpretation," as the Mail said. Miss Angele Gandefroy, a pupil at this conservatory for four years, has won the first prize at the Paris Conservatoire; there were 180 applicants, but only fourteen vacancies. These young women are certainly a great credit to the institution. Last Wednesday evening there was a practice recital at the conservatory with this interesting and varied program:

Romance for violin.....	Sivori
Chanson Polonaise.....	Wieniawski
Forever and Forever.....	Tosti
Au bord d'une Source (piano).....	Karganoff
Concerto, No. 7, for violin (second movement).....	De Bériot
Scene and Jewel Song.....	Gounod
Concerto for piano in G minor.....	Mendelssohn

(The orchestral part on a second piano.)

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Apollos at Waldorf-Astoria.

ONE of the customary delightful concerts of the Apollo Club took place at the Waldorf-Astoria on Tuesday evening, December 20. The club had the assistance of Miss Leontine Gaertner, the successful violoncellist, and Emile Levy, accompanist.

There were numbers of special interest on the program, and many remarkable features all through the evening's work. Primarily, one is wonderstruck at the beautiful quality of tone secured from the club members; the effect is one of great power and sweetness, while the details of part-song singing are polished until they fairly glisten. The bibulous song, "He's the Man," by Zöllner, was sung in a hearty, wholesome, but refined manner. The coarseness with which the average maennerchor invests the drinking song was entirely eliminated from the work of the Apollos. One of the most pleasing features of the singing was the elasticity, spontaneity and vitality which entered into each selection; hence all the numbers were well interpreted and phrased. The pitch was remarkably well kept throughout.

Miss Leontine Gaertner received enthusiastic applause after playing the Andante from the Schumann concerto, and the difficult but trashy "Spinning Song," by Popper. She responded with an encore.

It is not often that the waltz time is worked up satisfactorily for part-song singing; when it is it makes a very bright number on an evening's program. F. A. Vogel has contributed to the cause an unusually beautiful composition in his "Arion Waltz"; there is a beauty of melody, construction and rhythm which are positively refreshing. The Apollos sang the number so beautifully that they were compelled to repeat it. Heinrich Meyn was on the program to sing two songs, but was taken ill, and Gwilym Miles very kindly sang in his place. His encore, "The Two Grenadiers," was so dramatically sung that the audience called him out three times, and endeavored to force him to sing it all over again. This he rigorously declined to do.

The number of greatest moment was the "Thanatopsis," by Joseph Mosenthal. George A. Fleming sang the baritone solos effectively. Mr. Mosenthal has created a realistic, descriptive, musical poem; the work abounds with striking effects in shading, in contrast and narration. There is a sincerity and atmosphere permeating this number which make it a valuable addition to the serious part-song class of music. The setting is almost as beautiful as the poem, and wholly adequate.

The words, "The dead reign there alone! So shall thou rest," "The gay will laugh when thou art gone," &c., could scarcely have received a more sympathetic treatment. This creation abounds with the most beautiful tonal contrasts; it is utterly satisfying. Wm. R. Chapman is to be congratulated upon the uniform excellence of the Apollos' work. The tone is never harsh or forced, the pitch is kept, and the delicate phrasing indicates that the club is made up of gifted individuals, not common material. The program was as follows:

He's the Man.....	Zöllner
Andante.....	Apollos.
Spinning Song.....	Schumann
Sleep, Little Baby of Mine.....	Popper
Arion Waltz.....	Smith
Two Grenadiers.....	Apollos.
Thanatopsis.....	Vogel
Silent Recollections.....	Schumann
	Gwilym Miles.
	Mosenthal
	Apollos.
	Pache
	Apollos.

The Four-Leaf Clover.....	Brownell
Memoria.....	Synnes
Stars of the Summer Night.....	William C. Weeden.
Polonaise.....	Smith
Steersman, Care the Watch.....	Apollos.
	Piatti
	Miss Leontine Gaertner.
	Wagner
	Apollos.

Mr. Weeden's songs were well sung; his sweet tenor voice is unusually well placed and used. From every viewpoint this concert was satisfactory, and this fact reflects great credit upon the director, and also upon the chorus.

Lurline.

THE CASTLE SQUARE OPERA COMPANY REVIVES WILLIAM VINCENT WALLACE'S WORK.

AN immense audience filled the American Theatre Monday night when the Castle Square Opera Company presented "Lurline," by William Vincent Wallace. This was the cast:

Count Rudolph, a young nobleman.....	Jos. F. Sheehan
Wilhelm, his friend.....	H. L. Weston
Rhineberg, the river king.....	Wm. G. Stewart
The Baron Truenfels.....	Frank Moulin
Zelick, a gnome.....	E. N. Knight
Vassals of Rudolph, attendants of Baron, conspirators, pages, water sprites, &c.	

Lurline, Nymph of the Lurlei-Berg.....Yvonne de Treville
Ghiva, the Baron's daughter.....Lizzie Macnichol
Liba, a spirit of the Rhine.....Marion Ivel

The opera was staged gorgeously and the spectacular effects were brilliant. A few more rehearsals would have insured a smoother performance.

Next week "Martha" will be sung in English.

Miss Martha Miner.

At a musicale of Mrs. Bruce, on Fifth avenue, Miss Martha Miner sang a selection of songs by Delibes, Beignani, Gounod and Schumann. The large assemblage was delighted with her singing.

Jacoby.

Mrs. Josephine Jacoby, the contralto, sang with great success on Sunday and Monday nights with the Handel and Haydn Society, of Boston, in "The Messiah," and sings to-night with the Boston Symphony Orchestra, under Gericke, at Providence.

Miss Very's Lectures.

Among the busy women of New York is Miss S. C. Very, whose lectures on musical topics are an important part of the musical life. She was recently obliged to decline Thursday lecture engagements, as that is the day set apart for the lectures at Miss Marie Brooks'. Some society folk have a charity sewing class, whose members are entertained while at work, and these ladies asked Miss Very to secure artists, when, in limited time, she arranged this program:

JANUARY 19.	
At Mrs. Brooks'-Henry Lincoln Case, tenor and pupil of M. Morgan, harp.	
At Mrs. Frelinghuysen's-Karl Grinauer, 'cello.	
JANUARY 26.	
At Mrs. Bronson's-Folk songs, Miss Wood, &c.	
At Mrs. Bryce's-Trio, Miss McFarland, piano; Miss W. Ballade, violin; Mrs. A. Grippen, 'cello.	
FEBRUARY 2.	
At Mrs. Astor's-Reader Miss Harrington.	
At Mrs. d'Hauteville's-Mrs. E. Leonard (contralto) and reader (not decided).	
FEBRUARY 9.	
At Mrs. Vanderbilt's-Selects her own.	
At Mrs. Burden's-Yet undecided, but promised.	

INFORMATION BUREAU.

MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Miss Sda Wertheim.	Miss Mary M. Shedd.
Mr. Carl Wilk.	Mme. Sofia Scatchi.
"Student."	Mme. Kate Rolla.
Mrs. James Simpson.	Miss Della Rogers.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Mrs. R. De Koven.	Miss Lillian Littlehales.
Mr. Ellis.	Master Hans Klingensfeld.
Clarence de Vaux Royer.	Mme. Reese-Davies.
Mr. George Lehmann.	Mrs. Richard Blackmore.
Dr. F. E. Miller.	Grant Heth.

Hoffmann for Norwich.

Dr. Adrian P. Babcock's annual festivals up in Norwich, Chenango County, N. Y., are the chief musical events of the winter, in the central part of this Empire State. Last year he had Bloodgood, Schiller, Becker and others, and the charming soprano, Hildegard Hoffmann, is to be the leading solo artist this year.

The Davis Piano School of Taunton, Mass.

The programs played by the pupils of the Davis Piano School at several recent recitals were very comprehensive, embracing selections from Schumann to Delibes. Frank M. Davis is the director. The two following programs are representative:

Tuesday afternoon, October 25, 1898, 3 o'clock, piano recital by Miss Grace F. Dean, assisted by Mrs. Elliott Washburn, soprano.

Prelude and Fugue, C sharp major, Book 1.....	Bach
Sonata, C sharp minor, Moonlight.....	Beethoven
Adagio. Allegretto. Presto agitato.....	
Song, The Sea Hath Its Pearls.....	Maud V. White
If I Were a Bird.....	Henselt
Song Without Words, Spring Song.....	Mendelssohn
Momento Caprice'oso.....	Westerhout
Prelude, op. 28, No. 20.....	Chopin
Valse, op. 42, A flat.....	Chopin
Songs—	
Good Night.....	Ries
Hope Blooms on Spring.....	Ries
Arise! for the World Rejoices!.....	Ries
Polonaise, F sharp minor, op. 44.....	Chopin
Staccato Caprice.....	Vogrich
Song, Thine Only.....	Bohm
Concerto, E minor, op. 11.....	Chopin
Orchestral accompaniment supplied on second piano by	
Miss Leach.	

Piano recital by Miss L. Orra Leach, assisted by Marguerite Pearson, violin, Tuesday afternoon, November 8, 1898, 3 o'clock:

*Concerto, F sharp minor, op. 69.....	Hiller
Violin Concerto, No. 23, G major.....	Viotti
Allegro.	
Gavotte, from D minor sonata for 'cello.....	Bach
March Funèbre, from Sonata, op. 35.....	Chopin
Mazurka, op. 7, No. 1.....	Chopin
Barcarolle, G major.....	Rubinstein
Serenade, for violin (written expressly for Marguerite Pearson).....	Gedthwaite
Laendler, in G major.....	Bohm
Hark! Hark! The Lark.....	List
Scherzo, B flat minor, op. 31.....	Chopin
Cradle Song for violin.....	Hanser
Theme Varié.....	Dancila
*Concertstück.....	Weber
*Orchestral accompaniments supplied on second piano by	
Miss Bertha I. Chace.	

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John Philip Sousa.

John Philip Sousa has returned to the city, having fully recovered from his recent severe illness.

Mr. Carl at Lakewood.

William C. Carl is spending the holiday vacation at Laurel-in-the-Pines, at Lakewood, previous to his grand tournée of organ recitals.

Elizabeth Northrop, Philadelphia.

Among the well-known soprano's engagements for the near future are a concert in Philadelphia, December 30, and Lancaster, January 2. Her reputation has constantly grown, since the memorable across-continent trip with Sousa.

Frieda Stender.

Madame Pappenheim's talented little pupil, Miss Frieda Stender, was engaged as soloist for the special Christmas service at St. Johannes' Church, in Bensonhurst. This young girl has a voice of astonishing power and compass, and with good health will surely win distinction.

Hörlocker's Doings.

These are numerous and not easy to follow, for the vivacious and velvet-voiced contralto is much in demand. Goshen, N. Y., ("The Messiah"); New Britain, Conn.; Brooklyn Institute, Charleston, S. C., and numerous musicales all demand her services in the near future.

Busy Mausmann.

Walter Jerome Bausmann, organist-choirmaster of historic old St. John's, of Yonkers, is very popular in that position. He was selected among half a hundred, and his abilities as a musician, together with his endearing qualities as a man, have won the admiration of choir and congregation.

May Brown, Violinist.

Miss Brown continues busy as usual, what with her engagements as a teacher, both here and in New Jersey, and as soloist. She recently assisted in the Thiers song recitals, and has been engaged for the next series. One of her chief occupations consists in numerous semi-social musicales, for which she is soloist.

Plunket Greene.

Plunket Greene, after an absence of two years, will arrive in this country early next month for an extended tour through the United States and Canada. He will give three opening recitals at Carnegie Chamber Music Hall on the afternoons of January 6, 9 and 16. His program will be as varied and interesting as ever, besides counting some members never before heard here.

Eleanore Meredith.

Madame Meredith has recently returned from an extended trip, which included Baltimore, Philadelphia and

other prominent cities. Last week she scored a great success in New York by her singing of "Ozean du Ungeheuer," from Weber's "Oberon," at one of the Paur Symphony concerts in Carnegie Hall. In January she will start on a tour through a part of the New England States and Canada. Last season she sang the "Elijah" with the Ottawa Choral Society, and achieved such a success that she has been engaged for the "Creation" with the same society for January 12. Victor Thrane is her manager.

Edmund J. Myer's Studio Work.

Mr. Myer gave his second analytical song recital at his studio Monday afternoon, December 19. Ten pupils were heard. A marked improvement in manner, style and interpretation was observed over the November musicale. The next recital will be given Monday, January 30, 1899, on which occasion the leading thought will be tone color and tone character; therefore songs lending themselves to a special study or analysis of emotional expression will be sung.

Gale Organ Recitals.

Walter C. Gale, the assistant organist of St. Thomas' Church, corner of Fifth avenue and Fifty-third street, announces four recitals on successive Thursday afternoons at 4 o'clock, beginning December 29. His recitals of last year at Harlem Holy Trinity will be recalled, and the programs for the present series are even more comprehensive, ranging from Bach to Widor. The first program contains works by Bach, Fink, Guilman, Handel, Rheinberger, Mendelssohn and Widor; and William Dennison, tenor, will assist.

Kaltenborn Concert.

The second concert of the Kaltenborn String Quartet will take place at Carnegie Hall, Tuesday evening, January 3, 1899, when the following program will be played:
 Quartet, G major, op. 76, No. 1.....Haydn
 Quartet, Andantino, op. 9 (new).....Koplow
 Quartet, Prelude et Fugue, op. 11 (new).....Koplow
 Trio (violin, cello and piano), op. 4. (First time of revised version).....H. H. Huss
 Messrs. Huss, Kaltenborn and Beyer-Hanß.
 Quartet, op. 75.....Bazzini
 Henry Holden Huss, pianist.

Crane Normal Institute.

That Julia E. Crane can sing as well as lecture, teach the young, conduct a normal institute of music and write books is evident, as the Gouverneur (N. Y.) Tribune recently said this of her:

Miss Crane was recalled each time she appeared, giving the audience opportunity to hear four times her rich, sweet voice. She has always been a favorite in this town, and with reason. She has something about her which makes her singing felt, perhaps it is because she herself feels the sentiment and gives it correct vocal interpretation.

Others engaged in this concert were Organist Charles H. Wright, Pianist Roy Harvey and several local musical people.

Dannreuther Quartet.

The Cambridge concert, Harvard University course, was a great success, the quartet getting three recalls and many compliments from Prof. J. K. Paine and others. At the St. Botolph Club Sunday afternoon they had a veritable ovation after the Schumann Quartet; there was a large and critical audience, among whom were G. W. Chadwick, C. M. Loeffler, M. Blaess, Max Heinrich, Carl Faeltzen, W. Winch, A. Parker Brown, Augustus Flagg, Philip Hale. Monday evening the quartet was at the private residence of Jas. W. Hill, Haverhill. The quartet will soon again play in Boston. As a local paper said:

The best quartet concert yet heard in Haverhill was the universal verdict last evening, and in a program that did not contain an individual solo. The Mendelssohn quartet was beautifully played and

at once aroused the interest and enthusiasm of the audience. Mr. Dannreuther played the solo part in the Bach air superbly. * * * The quartet can safely be ranked with the Kneisel or any of the leading quartets heard in Haverhill the past few years, and for fineness of finish, beauty of expression and breadth of tone has not been approached.

J. Wells Herrington, of Eagle Bridge.

Mr. Herrington, who is a vice-president of the New York State M. T. A., occupies a similar position in the Hoosick Valley Musical Association, which has just held its twelfth annual convention at Eagle Bridge, closing with two grand concerts. Prof. W. G. Merihew, of Albany, was the conductor, and Clyde Millington pianist.

Scherhey-Mengel.

The charming young contralto, Louise Mengel, pupil of M. I. Scherhey, became his bride on the 28th inst. The happy pair are now at Old Point Comfort, and on their return will be domiciled at 779 Lexington avenue, the house leased by Mr. Scherhey. The well-known vocal instructor will have another students' concert early in the new year.

Mary M. Howard, of Buffalo.

This active and successful young woman, head of the Buffalo School of Music (twelfth year), organist of the Unitarian Church, assistant supervisor of music in the public schools and musical editor of the *Express*, is in the city attending the opera and making observations for her paper. A busy life is hers.

Copley Square School.

The commencement concert of the Copley Square School will take place in the Association Hall, Wednesday, June 8. The pupils will be assisted by George J. Parker, tenor; Stephen Townsend, baritone; Albert M. Kranich, violinist. The accompanists will be Miss Mary E. Hendrick, and Edward M. Knight. Katherine Frances Barnard is the principal of this prosperous institution.

A. K. Virgil.

The founder of the well-known school and inventor of the clavier, is busy these days at his Carnegie Hall studio, where he may be found on Mondays and Tuesdays. Many pupils are flocking to him, as is also the case in Boston, Mass., where he goes weekly. His London school is a great success, and material and satisfactory progress is being made in Berlin.

Bisbee-Bussing Recital.

At her studio, 451 West End avenue, this program was given, last week, by Miss G. neviee Bisbee, pianist, and Mrs. Clara Henley Bussing, soprano.

Sonata for violin and piano.....Grieg
 Irish Folksong.....A. Foote
 I Cannot Help Loving Thee.....C. Johns
 Scherzo and minuetto (sonata in E flat).....Beethoven
 In Autumn.....O. Weil
 Spring Song.....O. Weil
 Liebestraum.....Liszt
 Romance for violin.....Svendsen
 Nocturne (B flat).....Chopin
 Waltz (C sharp).....Chopin
 Waltz (D flat).....Chopin
 Pastorelle.....Haydn
 May Morning.....Denza
 Caprice-Sganarille.....E. Schutt
 William Kuchenmeister, violinist.

The next recital occurs January 13, at 4 P. M.

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Concert in 1900.

(By OUR OWN CRITIC).

OUR talented public had to-day an opportunity to display the progress it has made in its comprehension and appreciation of our immortal Autocrat of the Piano, who justly bears the title of "The Impossible." The concert hall was decked with flowers, and the brilliant toilets of the ladies vied with each other in attracting the attention of the Impossible One. The price of reserved seats was \$50, and each applicant for admission had to hand in to the box office a written document giving his or her name, character, social position and claims for admission. The concert giver went through this list with a blue pencil, and struck out the names of which he did not approve. When the public had waited several hours beyond the time fixed for the commencement of the concert, some ill-bred people began to murmur, a piece of discourtesy which we must publicly reprehend. At last the hero appeared, clad in a kind of dressing gown; the whole audience arose and bowed. The Impossible One sat down, examined the audience through his opera glass, and gave orders that some old gentlemen who did not have white kid gloves should be gently but forcibly removed.

He played. The public in its conception of the Andante betrayed great obtuseness and embarrassment, but in the scherzo seemed to have a better understanding, and the Impossible One no longer withheld his applause. It must be confessed that our public has a fair capacity for understanding modern music. Good schools, unceasing concert going, a cordial detestation of classical old fogies will gradually improve their dull taste and make them more receptive to real art pieces.

The next number, "Sensations on the Guillotine" (sentimental variations) seemed to be beyond the comprehension of the audience, although the artist very ingeniously indicated the occasional lopping off of a head by breaking a string. It cannot be denied that the public clings to the conventional, and is still far from being capable of understanding and approving the emancipation of music from its fetters. The Autocrat let the public see by befitting contempt what he thought of them.

The next piece, "Einfacher Vortrag des Aschenliedes," was played by the Impossible One with indescribable repose, without any additions, with the musical innocence of a five year old child, and gave the public an opportunity to recover from the effects of the preceding number. The dervishes of the audience applauded the wonderful simplicity and artlessness of the performance, and were rewarded by the Impossible One at his own suggestion playing the piece over five times. In conclusion the Autocrat played one of his original compositions, which united in a wonderful fashion everything hitherto heard. It broke off in the middle of a bar without a final chord, a stroke of genius that roused the public to genuine enthusiasm.

The artist dismissed the audience with the cheering an-

nouncement that in his next concert he would give them a hard riddle to solve. The public, deeply moved, fairly fainted in grateful humility, and went home cheered by the expression of the Impossible One's satisfaction with them.

Parson Price Pupils.

Miss Marie Cahill, soprano, has been engaged for Daly's musical plays. Miss Drew Donaldson, a mezzo, is another pupil, of whom much may be expected ere long.

Dahm-Petersen-Rosenthal.

That enterprising musician, the baritone, Adolf Dahm-Petersen, of the Ithaca and Syracuse conservatories, has booked Rosenthal for the New Wieting Opera House, Syracuse, N. Y., March 6, 1899.

Florence French Ill.

Word reaches us that Mrs. Florence French, our Chicago representative, is ill with the grip. Hence no Chicago letter appears in these columns. She expects to resume charge of affairs there in a few days.

Akers, Composer.

Sally Frothingham Akers, the soprano, whose four songs were recently mentioned in these columns, has recently completed a sacred solo and quartet, a setting of Baring-Gould's "Now the Day Is Over," which is fluent and effective. A "Spring Song" and "Warrior's Song" are also in her lot of new songs.

Zielinski Knows.

That eminent authority on Polish and Russian composers, Jaroslaw de Zielinski, of Buffalo, was recently consulted as to some Russian songs, for Miss Zora G. Hörlocker, and by return mail there came a list of a score of more. According to Huneker and Hale, De Zielinski is the best posted man on this subject in America, if not in the world.

Voorhis Piano Recital.

At the well-known school, St. Catherine's Hall, Brooklyn, Arthur Voorhis, who is the instructor of piano there, gave a piano recital last month with substantially the same program as that of his Chickering Hall recital of some time ago. His own quaint, graceful and piquant Gavotte again achieved pronounced success, and the recital closed in a blaze of pianistic fireworks, the Hungarian Rhapsodie No. 2, by Liszt.

Ensworth-Bissell.

The above combination calls attention to the fact that Mr. Ensworth is a pupil of Miss Bissell, and one who is constantly gaining ground as an able singer. He recently

sang in Hartford, Conn., and according to the *Post* with pronounced success. That paper mentions particularly the splendid quality of his voice, and continues: "His phrasing, enunciation and tone coloring being remarkably good for so young a singer. His work in 'The Persian Garden' was most pleasing, and he was especially good in the French song he sang in part first."

P. A. Schneck on the Voice.

Mr. Schneck's opinions and experiences as a vocal specialist, are deserving the respect of all, such has been his success, and so many years has he devoted to it. Not only does he prepare singers for concert singing, but his long years in church work especially qualifies him for preparing church singers. De Vere, Lemon and Cummings have all learned much of him. A manuscript loye song, just completed, is "I Give Thee All, I Can No More," the words by Moore.

The Hoosick Valley Musical Convention.

The twelfth annual convention of the Hoosick Valley Musical Association is in progress this week in the opera house at Eagle Bridge, Ohio. It began yesterday and will last four days. The concerts will be under the direction of W. G. Merrihew. The committee in charge of the convention consists of the following persons:

Mrs. A. J. Hurd, Eagle Bridge; Miss Lena Doty, Melrose; Mrs. M. B. Hutton, Valley Falls; Mrs. Frank Sheffer, Pittstown Corners; Charles Dater, Melrose; John Wiley, Brunswick; Fred. Ackart, Schaghticoke; Miss E. E. Morse, Pittstown Corners; G. J. Carpenter, West Hoosick; J. H. Pitney, Eagle Bridge; Will Lawton, Tomhannock; Miss Sarah Hunt, Cambridge; Miss Eva Hunter, Valley Falls; Miss Edith May, Valley Falls; Miss Emily Eycleshymer, Raymertown; Mrs. Job Doty, Melrose; Fred. Church, Pittstown Corners; S. J. Holmes, Petersburg. The officers of the association are: President, Thomas Lape, Valley Falls; vice-presidents, M. B. Hutton, Valley Falls; J. Wells Herrington, West Hoosick; Calvin Dater, Haynerville; treasurer, George Snyder, Tomhannock; secretary, John F. Cunningham, Valley Falls; executive committee, G. H. Wadsworth, Valley Falls; J. W. Button, Schaghticoke; H. C. Hayner, Cooksboro; George Winton, White Creek; J. Button, Schaghticoke; Schuyler Hayner, Valley Falls; Merrit B. Morgan, Bennington; Rev. James Cromie, Schaghticoke; Joseph Guile, Eagle Bridge; C. B. Hannaman, Melrose; Irving Brownell, Tomhannock; Dr. D. H. Tarbell, Schaghticoke; J. Irving Baucus, Schaghticoke; Albert Hunt, Buskirk; B. H. Lape, Valley Falls; William May, Valley Falls; Rev. H. W. Hakes, Valley Falls; Rev. G. H. C. Bain, Schaghticoke; Rev. W. F. Barnett, Melrose; John Skiff, Buskirk; Will Crapo, Valley Falls; J. O. Wing, Melrose; F. E. Pine, West Hoosick; C. J. Lape, Valley Falls; Rev. Edward Wilson, Valley Falls.

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